


1151
I7V64
v.1



THE J. PAUL GETTY MUSEUM LIBRARY

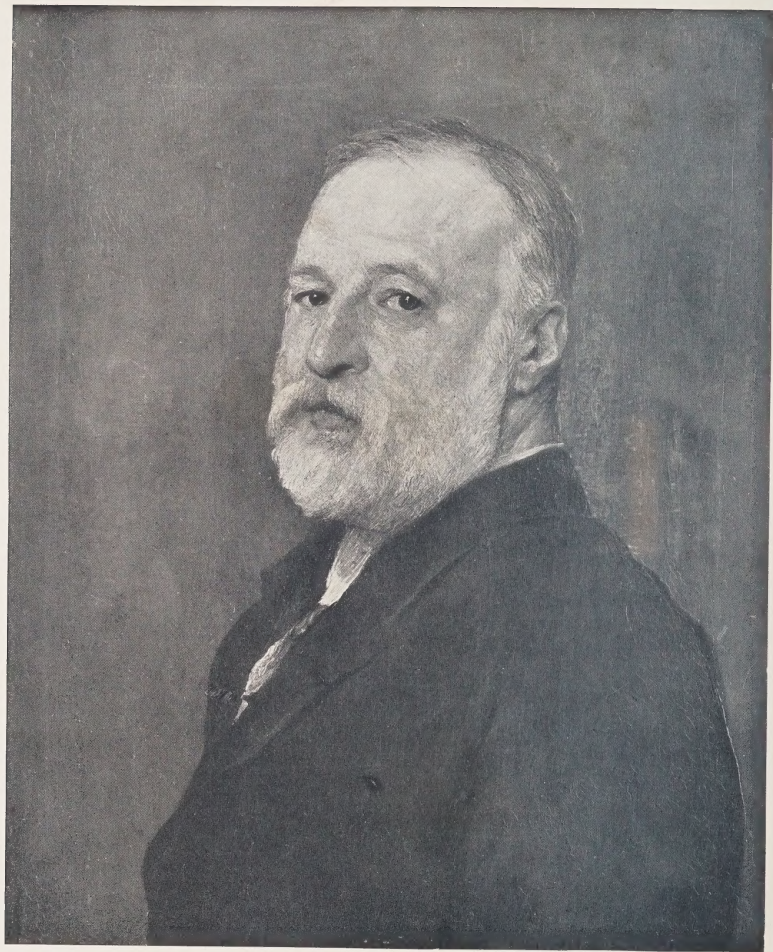


Digitized by the Internet Archive
in 2025 with funding from
Getty Research Institute

<https://archive.org/details/catalogueofconst11vict>







Portrait of the late CONSTANTINE ALEXANDER IONIDES,
who bequeathed to the Museum the Collection which
bears his name.

By G. F. WATTS, R.A.

VICTORIA AND ALBERT MUSEUM

Catalogue of the Constantine Alexander Ionides Collection

Volume I.—Paintings in Oil, Tempera and Water-Colour
together with certain of the Drawings

WITH 36 ILLUSTRATIONS

By BASIL S. LONG

N
1151
I7V64
v.1

LONDON: PRINTED UNDER THE AUTHORITY
OF THE BOARD OF EDUCATION, 1925

Publication No. 171.

Crown Copyright Reserved.

First printed 1925.

This Catalogue may be obtained directly from the Victoria and Albert Museum, price 3s. 0d. net (by post 3s. 6d.), or bound in cloth, price 4s. 0d. net (by post 4s. 6d.). It may also be obtained directly from H.M. Stationery Office at the following addresses: Adastral House, Kingsway, London, W.C.2; 28, Abingdon Street, London, S.W.1; York Street, Manchester; 1, St. Andrew's Crescent, Cardiff; or 120, George Street, Edinburgh; or through any bookseller.

CONTENTS

	PAGE
EXTRACT FROM THE WILL OF THE LATE MR. C. A. IONIDES	iv
LIST OF ILLUSTRATIONS	v
NOTE	vi
INTRODUCTION	vii
CATALOGUE	I
INDEX OF ARTISTS	69

EXTRACT FROM THE WILL OF
THE LATE MR. CONSTANTINE ALEXANDER IONIDES

" . . . I give free of legacy duty all my pictures, both in oil and water-colours and crayon or coloured chalks . . . and all my etchings drawings and engravings to the South Kensington Museum for the benefit of the nation to be kept there as one separate collection to be called ' The Constantine Alexander Ionides Collection ' and not distributed over the Museum or lent for exhibition. And I desire that the said etchings drawings and engravings shall be framed and glazed by and at the expense of the authorities of the Museum so that students there can easily see them." 31st August 1899.

LIST OF ILLUSTRATIONS

<i>Frontispiece.</i> WATTS, G. F.		1141. Portrait of Constantine Alexander Ionides, who bequeathed the Collection to the Museum.
1.	BONINGTON, R. P.	13. La Place du Molard, Geneva.
2.	"	15. River Scene.
3.	BOTTICELLI, <i>School of</i>	100. Portrait of Smeralda Bandinelli.
4.	BROUWER, A.	80. Interior of a Room with Figures.
5.	BURNE-JONES, SIR EDWARD, Bart.	8. The Mill.
6.	"	10. Dorigen of Bretagne.
7.	COROT, J. B. C.	66. Morning.
8.	COURBET, J. D. GUSTAVE	59. L'Immensité.
9.	DAUMIER, H.	118. The Print Collectors.
10.	"	120. The Mountebank.
11.	DEGAS, H. G. E.	19. The Ballet Scene from <i>Roberto il Diavolo</i> .
12.	DELACROIX, F. V. EUGÈNE	64. The Shipwreck of Don Juan.
13.	DIAZ DE LA PEÑA, N. V.	164. Landscape.
14.	FANTIN-LATOURE, I. H. J. T.	128. Flowers.
15.	GOYEN, J. VAN	89. Landscape.
16.	GUARDI, F., <i>Attributed to</i>	101. A Fair in the Piazza of St. Mark, Venice.
17.	HARPIGNIES, H. J.	115. Landscape.
18.	INGRES, J. A. D.	57. A Sleeping Odalisque.
19.	KONINCK, P. DE	86. Dutch Landscape.
20.	LEGROS, A.	23. A May Service for Young Women.
21.	LE NAIN	17. Landscape with Figures.
22.	MILLET, J. F.	47. The Wood Sawyers.
23.	"	48. The Shepherdess.
24.	"	53. Landscape.
25.	ORCAGNA, <i>School of</i>	104. Coronation of the Virgin.
26.	OSTADE, A. VAN	83. The Itinerant Musician.
27.	PIER FRANCESCO	99. Virgin and Child.
28.	POUSSIN, N.	22. Artists Sketching among Ruins.
29.	REMBRANDT VAN RIJN	78. Abraham Dismissing Hagar and Ishmael.
30.	ROSSETTI, G. C. D.	3. The Day Dream.
31.	"	7. Study of the Head of a Woman.
32.	ROUSSEAU, P. E. THÉODORE	55. Landscape.
33.	TINTORETTO	103. Head of a Man.
34.	WALSCAPPELLE, J. VAN	87. Flower-Piece.
35.	UNKNOWN.	98. Martyrdom of St. Catherine.

NOTE ON THE CATALOGUE

The biographical information given in the catalogue about the artists represented by pictures in this Collection has been kept within narrow limits, but monographs and articles concerning many of them can be seen in the Library of the Museum, where also the books quoted from can be consulted.

The works catalogued are in oil unless otherwise stated.

Measurements are given in inches, and the height precedes the width in every case. All paintings and drawings are rectangular, except where otherwise stated.

The following table may be found useful if it is desired to convert measurements to the metric system :—

1 inch = 2.54 centimetres.	11 inches = 27.94 centimetres.
2 inches = 5.08 "	12 " = 30.48 "
3 " = 7.62 "	13 " = 33.02 "
4 " = 10.16 "	14 " = 35.56 "
5 " = 12.7 "	15 " = 38.1 "
6 " = 15.24 "	16 " = 40.64 "
7 " = 17.78 "	17 " = 43.18 "
8 " = 20.32 "	18 " = 45.72 "
9 " = 22.86 "	19 " = 48.26 "
10 " = 25.4 "	20 " = 50.8 "

Enquiries arising out of the catalogue or concerning the pictures and drawings mentioned therein can be made of the officer in charge of the Department of Paintings at the Students' Room, No. 71.

Photographs of any of the pictures can be obtained at a small cost. Enquiries about photographs should be made at the Catalogue Stall near the Main Entrance to the Museum, but in cases where it is found that no negative exists, written application should be made by letter addressed to the Director and Secretary and a negative will then be prepared at official expense, prints from which will subsequently be available for purchase.

INTRODUCTION

THE collection bequeathed to the Museum in 1901 by the late Mr. Constantine Alexander Ionides comprises 1,138 pictures, drawings and prints, to which 20 further items were added on the death of his widow in 1920.

The present volume, which has been compiled by Mr. Basil S. Long, Assistant Keeper in the Department of Paintings, gives particulars of the paintings in oil, tempera and water-colour. It is proposed to issue subsequently a second volume containing the remaining drawings and the engravings, etchings and lithographs.

The paintings of the Constantine Alexander Ionides Collection are not numerous, but they cover a very wide field, and include at least half a dozen pictures which are masterpieces in their way. Apart from a few paintings of an earlier period, such as the attractive portrait of a girl by Amico di Sandro, that once belonged to Rossetti, the "Old Masters" include a rather enigmatic Tintoretto, a superb Adriaen Brouwer, and representative work by Rembrandt, de Koninck, van Goyen and Le Nain. The modern section is, however, of far more importance. At the time when the collection was received by the Museum, certain phases of 19th century French art were hardly at all represented in the National Galleries, and the bequest of Mr. Ionides filled a serious gap; even now it forms a valuable complement to the collections of modern French pictures at the National Gallery and the Tate Gallery. There is an exquisite little Ingres, an important Millet, and a very fine Degas; this last was, I believe, for some years the only example of his work accessible in this country, and many must like myself remember a first introduction to one of the greatest of modern painters while it still hung in that hospitable house of Mr. Ionides at Brighton. Other notable artists represented are Georges Michel, Delacroix, Courbet, Corot, Diaz, Harpignies, Rousseau, Legros and Fantin-Latour, while among the drawings there is a first-rate series by Daumier. The English pictures include works by Burne-Jones and Rossetti and by Watts, who painted portraits of five generations of the Ionides family.

ERIC MACLAGAN.

Victoria and Albert Museum,
1925.

CATALOGUE

ALMA TADEMA, SIR LAWRENCE, O.M., R.A., R.W.S. (1836-1912).

Born at Dronryp, a village in Holland, 8th January 1836, the son of a lawyer. He began to study art at an early age, and exhibited a portrait in his fifteenth year. In 1852 he went to Antwerp, where he studied at the Academy under Wappers and De Keyser; he was subsequently a pupil of Baron Leys. In 1862 he won a gold medal at Amsterdam. In 1865 he settled at Brussels and four or five years later in London, where he had already exhibited. He was made a chevalier of the Legion of Honour in 1873, became an Associate of the Old Water Colour Society in 1873 and a Member in 1875, was elected A.R.A. in 1876 and R.A. in 1879, was awarded the Prussian order "Pour le Mérite" in 1881, was knighted in 1899 and received the (British) Order of Merit in 1903. His reputation rests chiefly upon his carefully-painted realistic representations of the life of Ancient Greece and Rome. His second wife, *née* Miss Laura Epps, was an accomplished artist. Alma Tadema died at Wiesbaden, 24th June 1912. A group of friends and admirers presented to the Victoria and Albert Museum a large number of drawings by him and books and photographs from his library, and this collection, known as The Alma Tadema Library, forms a section of the Main Library of the Museum.

16. THE VISIT. A Dutch Interior.

On the spectator's left is a mother lying in a curtained bed, by the side of which is seated a lady wearing a green hood, a light-coloured embroidered bodice and a skirt of blue brocade; her feet rest on a bronze foot-warmer. On the right is a woman nursing a baby and looking out of an open casement on to the street.

Signed *L. Alma Tadema* 1868 in the lower right-hand corner.

Panel. 19 $\frac{1}{4}$ by 25 $\frac{1}{2}$.

This picture was probably painted at Brussels. At the back is the trade label of a dealer, Stephen of 57 Pall Mall. The painting may be identical with "The Visit," 1868, by Alma Tadema, which was lot 90 at the sale at Christie's on the 18th June 1892, when it was bought by Gooden for £168. Mr. W. Houldsworth lent a picture by Alma Tadema called "A Visit," 1869, to the exhibition of the artist's work held at the Grosvenor Gallery, 1882-3 (No. 93).

BASSANO, JACOPO (1510-1592).

Jacopo da Ponte, called Bassano; Venetian School. Born at Bassano in 1510; was a son and pupil of Francesco da Ponte the elder, and was influenced by Bonifazio Veneziano and Titian. Painted portraits, biblical subjects, landscapes and animals. Died at Bassano, 13th February 1592.

105. THE ANGEL APPEARING TO THE SHEPHERDS.— *St. Luke II., 9.*

In the foreground are a shepherd reclining and a woman milking a cow.

BECCAFUMI—BELLENGER

Portions of three other figures, a goat, a dog, three sheep and another cow are also seen, and above appears an angel.

Panel. $13\frac{1}{2}$ by $12\frac{1}{2}$.

This subject was frequently painted by Bassano and his school. There is a similar picture in the Academy of St. Luke at Rome, of which a photograph can be seen in the Library of the Museum; the sky is slightly different from that in the Ionides picture. A picture in the (Königliche) Gemälde-Galerie at Augsburg, described in the 1899 catalogue (No. 316) as a work from Bassano's atelier, is also similar, but is reversed and smaller, and the colouring is not quite the same. A similar picture with slight differences is, or was recently, in the collection of Mr. J. Christie.

"A delightful little Jacopo Bassano of an unusual kind, which demonstrates his powerful influence on the development of El Greco."—*Athenæum*, 23rd July 1904, p. 119.

BECCAFUMI, DOMENICO (1486–1551).

School of Siena. Born near Siena in 1486. Influenced by the style of Perugino. Went to Rome about 1510 and studied the work of Michelangelo and Raphael. Was at Siena in 1512 and became a follower of Sodoma. Painted altar-pieces, frescoes, etc. Died in 1551.

165. CHARITY. Formerly called "Virgin and Child."

In the centre, seated upon a mound, is a female figure clad in a red dress with a green skirt; she is nursing a naked infant. To her right is a child feeding a dog; to her left are two others riding hobby-horses.

Panel, square; painting, circular. Diameter 15.

Probably the painting formerly in the collection of Samuel Woodburn, and sold at Christie's on the 25th June 1853 (lot 95).

BELLENGER, GEORGES (born 1847).

Born at Rouen, 28th December 1847. Studied under Lecoq de Boisbaudran and Jules Laurens. Exhibited at the Salon from 1864. Was in London in 1869. Bellenger has painted landscapes, portraits, and still-life subjects. He is well known as a lithographer.

76. CATTLE.

In the foreground a herd of cattle, accompanied by a man, passing towards the spectator's right across an open space. Houses in the background on the left.

Signed 1866. | *Georges Bellenger* in the right-hand lower corner.

Charcoal. $12\frac{1}{4}$ by $22\frac{1}{4}$.

Possibly the drawing entitled "Troupeau de Bœufs," exhibited by Bellenger at the Salon in 1866 (No. 2050).

BONINGTON

1151. PORTRAIT GROUP OF EUTERPE, ALEC AND COTS IONIDES.

Interior with three children. On the left a little girl holding a book on her knees is seated in profile to the right ; she wears a white dress with a narrow pink sash. In the centre a little boy with brown hair and eyes, clad in black velvet and wearing a white collar and crimson tie, stands facing the spectator with his hands on the right shoulder of another little boy, similarly attired, who stands with his hands in his pockets looking towards the left. In the foreground is a carpet ; behind the girl is a red curtain ; behind the boys is a table on which, towards the right, stands a blue and white vase containing flowers.

Signed *Georges Bellenger* 1869 in the lower right-hand corner.

On canvas. $46\frac{5}{8}$ by $55\frac{3}{8}$.

BONINGTON, RICHARD PARKES (1802-1828).

Born at Arnold, near Nottingham, on the 25th October 1802 ; was the son of a landscape and portrait painter whom he accompanied to Paris in 1816. Bonington studied at Calais under Louis Francia, and under Baron Gros at Paris, where he worked at the Louvre and the Institut. About 1822 he visited Italy. He painted almost wholly in France, where his pictures—usually landscapes, seascapes or river views, but including figure subjects—were highly esteemed ; he was one of the first to show the French the capabilities of water-colour, and he exerted much influence on the rising school of landscape painters. After 1824 he also painted in oils, and worked with Delacroix. He produced several lithographs and some etchings. Works by him appeared at the British Institution from 1826 to 1829 and at the Royal Academy in 1827 and 1828. He died in London on the 23rd September, 1828, and was buried in St. James's Church, Pentonville. The Museum possesses other works by Bonington besides the three mentioned below, and further examples can be seen at the Tate Gallery and especially at the Wallace Collection.

13. LA PLACE DU MOLARD, GENEVA.

A view showing three sides of the square, with numerous figures of peasants. Through an archway at the end of the square, the lake, on which a boat is sailing, is visible. *Plate 1.*

Canvas. $24\frac{3}{4}$ by $29\frac{7}{8}$.

In this painting, as in so many of Bonington's pictures of architectural subjects, the faulty perspective is very noticeable. The lines of the windows on the left diverge where they ought to converge.

The painting was sold at Christie's on the 9th April 1879, being purchased by Mr. Hogg for £63.

It was lent by Mr. Ionides to the New Gallery Winter Exhibition of 1897-8.

BOTH

A smaller version in oils, less finished and less highly coloured, said to have been painted by Bonington for a Mr. Manson, and measuring $6\frac{1}{2}$ by $8\frac{1}{2}$, was sold at Christie's on the 20th December 1909 (lot 118). Bonington also appears to have made a drawing of the same subject, for the Museum possesses a lithograph (No. E. 1635-1910) by J. D. Harding, dated 1st August 1829, which agrees almost exactly with the oil painting in the Ionides Collection, but is lettered "From a Drawing in the Possession of P. F. Robinson, Esqre."

14. THE QUAY.

In the foreground is an open space; on the spectator's right are figures and the bows of a boat. In the middle distance is the gateway of an Italian town, flanked on either side by houses. Mountains rise in the background above the houses.

Water-colour. 5 by 7.

This drawing formerly belonged to the late Mr. Charles Frederick Huth. It was sold at Christie's on the 8th July 1895 to Mr. Gooden.

15. A RIVER SCENE WITH BOATS AND BUILDINGS.

In the foreground is a bank of the river, with a slope for launching boats; on the spectator's right, at the top of the slope are two boats, one of which is upside down. On the further side of the river, to the left, are trees, buildings and a moored vessel.

Plate 2.

Water-colour. $6\frac{1}{2}$ by $8\frac{5}{8}$.

This drawing formerly belonged to the late Mr. Charles Frederick Huth. It was sold at Christie's on the 8th July 1895 to Mr. Gooden.

BOTH, JAN (c. 1610-1652).

Born at Utrecht about 1610. Was a son of Dirck Both, a glass-painter, and a brother of Andries Both; was a pupil of his father and of Abraham Bloemart. Travelled with his brother in France and Italy, and resided with him at Rome and Venice. Painted Italian landscapes, figures in them being sometimes by other artists; also produced some etchings. After the death of Andries at Venice, Jan returned to Utrecht, where he died on the 9th August 1652.

81. PEASANT DRIVING A LADEN MULE.

In the foreground to the spectator's left is a man in a red coat driving a laden mule by the side of a stream with rocky banks which flows away to the right; in front of the mule is a woman carrying a flat basket on her head. On the further bank of the stream are two trees with autumnal tints, and beyond them rising ground. Cloudy sky.

Panel. 16 by 11.

BOTTICELLI

BOTTICELLI, SANDRO (1444 ?–1510), *School of*.

Alessandro Filipepi, known as Sandro Botticelli. Born at Florence in 1444 or 1445; was the son of a tanner. Studied under Fra Filippo Lippi and was influenced by the brothers Pollaiuolo. Worked principally at Florence, but executed frescoes in 1481–2 in the Sistine Chapel at Rome. Painted portraits, religious and mythological subjects, etc. Died at Florence on the 17th May 1510.

100. SMERALDA BANDINELLI. *School of Botticelli*.

Nothing is known about the person represented, but she may have been connected with the noble family of Bandinelli of Siena.

Half-length portrait of a young woman with light brown hair; she wears a small white cap and a crimson dress, over which is a thin white garment. Architectural background. *Plate 3.*

Tempera on panel. 25 $\frac{7}{8}$ by 16 $\frac{1}{8}$.

Lent by Mr. Ionides to the Exhibition of Early Italian Art at the New Gallery, 1893–4.

Engraved in *The Magazine of Art*, Vol. VII, 1884, facing p. 210. Reproduced in the *Gazette des Beaux-Arts*, Vol. XXII, 1899, p. 27; Berenson, *The Study and Criticism of Italian Art*, Vol. I, 1901, facing p. 60; *The Art Journal*, 1904, p. 288; Dr. von Bode, *Sandro Botticelli*, 1921, p. 110. A picture post-card reproduction is on sale at the Museum catalogue stall.

The picture was formerly in the Pourtales Collection, at the dispersal of which it was sold at Paris in March 1865 for 3,400 francs; it was bought by Dante Gabriel Rossetti in March 1867.*

Labels at the back, both in Rossetti's handwriting, read as follows:—(1) (*from the Pourtales Collection*) | *Portrait of Smeralda Bandinelli* | *painted by* | *Sandro Botticelli*. | *The property of* | *D. G. Rossetti*. 16 *Cheyne Walk* | *Chelsea*. (2) *The inscription at the bottom of* | *the picture reads:—* | *Smeralda di . . . Bandinelli* | *moglie di . . . Bandinelli*. | *The two male Christian names* | *are illegible*. | *The portrait represents evidently the* | *same head which appears in* | *the central personage of Botticelli's* | *"Spring" at Florence*.

Rossetti's statement with regard to Botticelli's *Spring* is correct: there is a close resemblance between the face of Smeralda Bandinelli and that of Venus in the former picture. It is nevertheless considered by many that the portrait, which was formerly ascribed to Botticelli himself, is not a work of that master. Bernhard Berenson (see *Gazette des Beaux-Arts*, 1899, Vol. XXI, pp. 459 *et seq.*, and Vol. XXII, pp. 21 *et seq.*, especially p. 26; *The Florentine Painters of the Renaissance*, 3rd ed., 1909, p. 100; *The Study and Criticism of Italian Art*, Vol. I, 1901, pp. 46 *et seq.*) ascribes it to a painter whom he calls Amico di Sandro, and to whom he attributes a considerable number of paintings scattered among various public and private collections. He thinks that it was probably executed about 1476, while Botticelli's *Spring* is supposed to date from about 1478. Count Plunkett in his *Sandro Botticelli*, 1900, p. 103, refers to the picture in the Ionides Collection

* According to W. M. Rossetti, quoted by H. P. Horne on p. xii of his *Sandro Botticelli* (1908).

BRAEKELEER

as "probably school work"; H. P. Horne (*Sandro Botticelli*, 1908, p. xii) says "it is now generally admitted to be an admirable production of his school." Dr. von Bode, however (*op. cit.*, pp. 106-7), and Dr. K. Escher (*Malerei der Renaissance in Italien*, Vol. I, 1922, p. 158) re-ascribe the picture to Botticelli.

"It, with its glimpse of the gallery of an Italian palace of the Fifteenth Century, is a page of social history, a bit of genre as well as a portrait, and . . . it is a masterly piece of tempera painting in perfect condition. In drawing it is firm but tender; in colour . . . it might be described as a 'harmony of cherry and amber.' . . . In the background—on cupboard, wall, and pillar—there is a beautiful play of delicate shades of brown and green and purple."—Cosmo Monkhouse in the *Magazine of Art*, Vol. VII, 1884, p. 210.

"She is seen full face, standing in a narrow hall, her hair crimped and puffed over the temples, her right hand touching a pillar, her left resting on her right side. Ascribed to Botticelli, this is nevertheless a highly characteristic work by our Anonimo, dating from those years when he was most dependent on Sandro. This is established by everything in the picture. The drawing and the modelling are exactly as in Mrs. Austen's 'Madonna.' The mouth and nose, and even the eyes, have that peculiar indecision. . . . The perspectives are steep—note the bad drawing of the base of the capital—and light streams through the opening. The folds of the draperies are, so to speak, foamy. The tone is blonde, with the hair amber-coloured, and the flesh golden. In fine, it is a most unmistakable work by our Anonimo dating from about 1476."—B. Berenson, *The Study and Criticism of Italian Art*, 1st series, 1901, pp. 60, 61.

"Of the Italian pictures the most important is the Smeralda Bandinelli, which Mr. Berenson has grouped with other portraits—notably that of a youth at the Louvre, which has the strongest affinity to this—as the work of 'Amico di Sandro.' It is perhaps the finest example of this painter's refined but somewhat superficial portraiture. The technique is rapid and summary but, especially in the draperies, highly accomplished. The drawing of the face is curiously imperfect, but the look of likeness is remarkable. It is certainly one of the most pleasing Florentine portraits of the Quattrocento."—*Athenæum*, 23rd July 1904, p. 119.

BRAEKELEER, HENRI DE (1840-1888).

Born at Antwerp in 1840; was a pupil of his father, Ferdinand de Braekeleer, and of his uncle, Hendrik Leys; studied at the Antwerp Academy. He painted interiors, Flemish gardens, etc., usually with figures, paying much attention to detail; he also executed some etchings. He died at Antwerp on the 21st July 1888.

88. A FLEMISH GARDEN.

In the foreground is a garden with cabbages; on the spectator's left is a stooping female figure, and on the right is a garden path; beyond are one or two fruit trees and some dahlias, and in the background are red brick buildings with tiled roofs.

Signed *Henri De Braekeleer* in the right-hand lower corner.

Canvas. 18 $\frac{3}{4}$ by 23.

No. C.A.I. 566 in this collection is an etching of the same subject by the same artist.

BRONZINO—BROUWER

BRONZINO, ANGIOLO (1502-1672), *School of*.

Also known as Angiolo Allori. Florentine School. Born in 1502 at Monticelli, near Florence. Studied under Raffaellino del Garbo and Pontormo; imitated the style of Michelangelo. Painted portraits, religious subjects, etc.; worked in fresco and oils, chiefly at Florence, where he died on the 23rd November 1572.

171. PORTRAIT OF ALESSANDRO DE' MEDICI. *School of* Bronzino.

Alessandro de' Medici, tyrant of Florence, was born in 1510; married Margaret of Austria, daughter of the Emperor Charles V; was assassinated by Lorenzino de' Medici in January 1537.

Bust portrait. He is clean-shaven, and wears a black cap, a black dress and white collar. His face turns slightly to the spectator's right.

Panel. 18½ by 14½.

The painting much resembles a portrait of Alessandro de' Medici, possibly by Bronzino, in the Magazzini degli Uffizi at Florence. On the back of the panel is an inscription, which appears to read *Joannis Medici painted for Ottavio Medici*, and is followed by a monogram (?); there are also two small seals with illegible coats of arms.

BROUWER, ADRIAEN (1606 ?-1638).

Born about 1606, probably at Oudenarde. Settled at Antwerp, where about 1631 he entered the Guild of St. Luke. Subsequently he underwent a term of imprisonment, perhaps as a spy. Most of his pictures deal with peasant life, and represent figures and tavern scenes and other interiors. Brouwer died at Antwerp in January 1638.

80. INTERIOR OF A ROOM, WITH FIGURES.

In the centre is a man wearing a pink suit and dark green cap, seated towards the right and playing a lute; behind him on the right is an old woman with a dark green dress and white kerchief, seated at a table with a bowl in front of her; she faces the spectator and is apparently singing. In the foreground is a large jug; behind the man is a cat, and in the background on the left is an open door. *Plate 4.*

Signed *AB* in monogram on the wall to the spectator's right.

Panel. 14½ by 11½.

Sold at the Jaques Meyers sale, Rotterdam, on the 9th September 1722, according to C. Hofstede de Groot's edition of Smith's *Catalogue Raisonné*, Vol. III, p. 590, No. 77. Bought by Mr. Ionides at Christie's at the Duke of Hamilton's sale on the 17th June 1882 (lot 45). Lent by him to the Old Masters' Exhibition at the Royal Academy in 1894.

Reproduced in the *Art Journal*, 1904, p. 287, and in Dr. von Bode's *Adriaen Brouwer*, 1924, fig. 105. A picture post-card reproduction is on sale at the Museum catalogue stall.

"Quite in the harmoniously broken tones and the soft touch of this excellent artist."—*Waagen, Treasures of Art in Great Britain*, Vol. III, 1854, p. 300.

BURNE-JONES

BURNE-JONES, SIR EDWARD COLEY, BART., R.W.S. (1833-1898).

Born of Welsh ancestry at Birmingham, on the 28th August 1833; attended King Edward VI's Grammar School; entered Exeter College, Oxford, with a view to an ecclesiastical career, and met William Morris. His enthusiasm being aroused by some work of Rossetti (*q.v.*), he left Oxford to take up art. He went to London in 1855 and worked for a time with William Morris at 17 Red Lion Square. In 1857 he returned to Oxford with Rossetti and others to execute decorations in the Debating Hall (now the Library) of the Oxford Union Society. After a few months in Italy in 1859, he returned to London, where he finally settled at Fulham. He was elected an Associate of the Old Water Colour Society in 1864, and a Member in 1868, but retired in 1870; in 1881 he was made Honorary D.C.L. of Oxford, and in 1883 an Honorary Fellow of Exeter College; in 1885 he was elected A.R.A., but he resigned in 1893; in 1886 he again became a Member of the Old Water Colour Society. His style was imaginative and poetic, and he followed to some extent the principles of the pre-Raphaelites. Burne-Jones also designed tapestry and stained glass, and some important mosaics for the American Episcopal Church at Rome. He was created a baronet in 1894. He died on the 17th June, 1898, and was buried at Rottingdean, near Brighton. Besides the works mentioned below, the Museum possesses a water-colour drawing, cartoons, oil paintings, etc., by Burne-Jones.

8. THE MILL.

In the foreground on a lawn stand three female figures, holding hands; a fourth, on the spectator's right, stands under a narrow stone arch, playing a stringed instrument. Beyond the lawn is a stream flowing from under mill buildings on the right; on the further bank are nude male figures of bathers, and behind them a brick wall and trees. Plate 5.

Signed *E B-J* | 1870 on the building on the right.

Painted in 1870-82.

Canvas. $35\frac{3}{4}$ by $77\frac{3}{4}$.

Exhibited at the Grosvenor Gallery in 1882; lent by Mr. Ionides to Winter Exhibitions at the New Gallery in 1892-3 and 1898-9.

Engraved by Emile Sulpis.

Reproduced by the Berlin Photographic Co., in *The Work of Edward Burne-Jones*, c. 1900; on p. 53 of *Burne-Jones*, 1901, by O. von Schleinitz; in the *Burlington Magazine*, Vol. V, 1904, p. 461; in photogravure by Chas. Letts & Co., 1911 or 1912; in colour in Cassell's *Famous Paintings*, 1912, and in *Burne-Jones* by A. L. Baldry.

"The time of day is supposed to be evening, the sentiment is only one of quietude and rest. It is hardly a picture that can be analyzed, though any one can appreciate the deep and powerful colouring, and the amount of expression upon the women's faces. It is a work which has no counterpart in the actually existing order of things, but reflects its truth only from certain mental states, and so is true to feeling, though not to fact—a kind of truth we may, perhaps, pardon, as we shall certainly never be overwhelmed with a great quantity of it."—*The Times*, 8th May 1882.

BURNE-JONES

"A group of damsels dancing, with the robust grace of Signorelli."—*The Athenæum*, 28th January 1893, p. 128.

"The tendency (to over-sweetness) is notable even in the charming picture of *The Mill*, where the level lines of the water and sky, and the solemn shadowed walls meeting them, are all so scrupulously and delicately laid in . . . that they stiffen the design far less than they would have done had it been carried out in some sterner medium. Nevertheless, the picture has a romance and refinement of so rare an order as to disarm any criticism that does not take a much higher standard that is practicable in judging contemporary work."—Sir Charles Holmes, *Burlington Magazine*, Vol. V, 1904, p. 456.

"How can the pen even suggest the vivid brilliancy of . . . the sunset-glow of *The Mill*?"—Malcolm Bell, *Sir Edward Burne-Jones*, p. xvi.

"I recollect asking Morris . . . what Burne-Jones meant by it. I got for answer something not much more articulate than a grunt. . . . If we are to ask for a meaning in this picture, apart from its mere beauty, it is assuredly that toil and the higher pleasures of life, all that recreates the body and the spirit, including beauty, should suffer no divorce from each other—again, that man doth not live by bread alone."—J. E. Phythian, *Burne-Jones*, 1908, pp. 121, 122.

"It is an example, and a very attractive one, of the daintier side of the artist's practice, a decorative composition planned with masterly restraint and with a wholly sympathetic understanding of the charm of pure and unforced sentiment. It has both grace and distinction."—A. L. Baldry, *Burne-Jones*.

A painting called *The Garden of Opportunity*, by Evelyn de Morgan, belonging to Mrs. Stirling and reproduced in *The Review of Reviews*, July 1922, p. 127, shows affinity of composition with *The Mill*: there is a single figure on the right; on the left are three figures; in the background are water and a water-mill.

9. CUPID'S HUNTING FIELDS.

In the centre stands Cupid, adult, winged and almost nude; he is blind-folded and is fitting an arrow to his bow. On either side of him are two girls, those on his left being clad in transparent drapery; at his feet crouches another female figure, similarly clothed.

Painted in 1880.

Monochrome, canvas. 39 by 30½.

Exhibited at the Grosvenor Gallery in 1882; lent by Mr. Ionides to the Burlington Fine Arts Club in 1899 and to the Paris Exhibition in 1900.

Reproduced in blue monochrome by F. Hollyer in 1912.

A replica of the same size, the property of Robert Orr, Esq., was sold as lot 10 at Christie's on the 13th June 1903. The same, or another, *Cupid's Hunting Fields*, of the same size, was sold as lot 118 at Christie's on the 18th March, 1905. The same, or a similar painting, was in the Eissler Collection at Vienna, and is reproduced in Th. von Frimmel's *Lexikon der Wiener Gemäldesammlungen*, Vol. I, 1913. It is believed to have been brought to England since the war.

BURNE-JONES

10. DORIGEN OF BRETAGNE LONGING FOR THE SAFE RETURN OF HER HUSBAND.

“ For to hireself ful oft, ‘ Alas ! ’ said she,
‘ Is ther no ship, of so many as I see,
Wol bringen home my lord ? ’

• • • • •
“ But whan she saw the grisly rockes blake,
For veray fere so wold hire herte quake,
That on hire feet she might hire not sustene.”

—Chaucer, *Canterbury Tales* : “ *The Franklin’s Tale*.”

In the centre is a kneeling female figure, with her back to the spectator; her face, which turns to the right, is seen in profile, and her arms are outstretched along the sill of a low window. She wears a blue dress. In the wall, beneath the window, are two small cupboards. To the right are some books on the floor, and a small organ; on the left, part of a tall carved wooden chair is visible. The floor is strewn with rushes. *Plate 6.*

Signed *E B:J.* in the left-hand lower corner. Painted in 1871.

Water-colour. 10½ by 14¾.

Reproduced in photogravure by the Berlin Photographic Co. in *The Work of Edward Burne-Jones*, c. 1900.

Lent by Mr. Ionides to the Winter Exhibition at the New Gallery, 1898–9.

11. HEAD OF A GIRL (Edith Jones ?).

Nearly full-face; turned very slightly to the spectator’s right and looking downwards.

Pencil (slight). 10 by 8.

12. HEAD OF CASSANDRA.

The head, full-face and with open mouth, is inclined towards the spectator’s left.

Signed *E B J* in the left-hand lower corner; on the right is written *CASSANDRA*.

Red chalk. 14 by 11½.

Reproduced on p. 75 of *Burne-Jones* by O. von Schleinitz, 1901.

CARIANI—CLARK

CARIANI, GIOVANNI (1480–90–1547 or later), *Attributed to*.

Giovanni Busi, or de' Busi, called Cariani, an artist of the Venetian School, was born between 1480 and 1490, probably at Fuiplano, near Bergamo. He was perhaps a pupil of Palma Vecchio and was influenced by Giorgione. He worked at Bergamo and Venice, and painted frescoes, portraits, religious subjects, etc. He is stated to have been living as late as 1547.

97. THE BRAVO. The subject is supposably C. Luscius attacking C. Plotius (*see* Valerius Maximus, VI, cap. I, 12). *Attributed to* Cariani.

To the spectator's right is a half-length figure of a bearded man wearing armour, holding behind him in his left hand a dagger, and grasping with his right hand the dress of a man on the left, who is clean-shaven and wears a wreath of vine leaves.

Canvas. 30½ by 25.

This is an almost exact replica or old copy of a painting of approximately the same size in the (Kaiserliche) Gemäldegalerie at Vienna, and the question of its attribution is therefore intimately connected with that of the latter picture. The Vienna version has been attributed to various artists. Though it cannot be safely identified with Titian's picture of "due meze figure che si assaltano," seen by Marcantonio Michiel at Venice in 1528, it is very likely the painting described by Carlo Ridolfi (*Le Maraviglie dell' Arte*, 1648, p. 83) and Marco Boschini (*La Carta del Navegar Pitoresco*, 1660, p. 38) as by Giorgione, and stated by the latter author to be in the collection of the Archduke Leopold d'Este. Boschini also mentions (*op. cit.*, p. 39) a copy by Varotari which was in the Cà Grimani at San Boldo, Venice, and might conceivably be the Ionides picture.

The Vienna picture was attributed to Giorgione, apparently until Crowe and Cavalcaselle (*History of Painting in North Italy*, 1871, Vol. II, p. 152) saw in it "the hand of a painter whose style leads up to that of Cariani"; F. Wickhoff, following Morelli, ascribes it to Cariani (*Gazette des Beaux-Arts*, Vol. IX, 1893, p. 12); so also do B. Berenson (*The Venetian Painters of the Renaissance*, 1894, p. 95) and M. von Boehn (*Giorgione und Palma Vecchio*, 1908, pp. 38, 54; reproduction, p. 18); Ludwig Justi (*Giorgione*, 1908, Vol. I, pp. 181, 182 reproduction, Vol. II, plate 34) throws doubt upon this attribution; Lionello Venturi (*Giorgione e il Giorgionismo*, 1913, pp. 71, 177, 178, 371, 372; reproduction on plate X) sees in the picture the hand of Palma Vecchio; Georges Dreyfous (*Giorgione*, 1914, pp. 103, 104) considers it in its present state as unworthy of Giorgione; G. Glück (*Die Gemäldegalerie in Wien*, 1923, pp. x, xi) describes it as one of Palma Vecchio's best works.

The picture in the Ionides Collection is described by Professor Tancred Borenius as a replica of the Vienna one (footnote to Crowe and Cavalcaselle, *op. cit.*, 1912 edition, Vol. III, p. 34); Konrad Weinmayer (*Cariani*, 1912, p. 55) expresses the opinion that it is doubtless a rather late copy.

Van Dyck's *Drunken Silenus* in the Royal Museum at Brussels contains two figures in the background which may have been suggested by the Vienna picture.

CLARK, JOSEPH BENWELL (born 1857).

Painter, etcher and engraver, born in 1857, the son of Joseph Clark, H.R.O.I. Studied under Alphonse Legros. Exhibited from 1876.

COROT

1152. PORTRAIT OF EUTERPE IONIDES, AFTERWARDS MRS. W. F. CRAIES.

Three-quarter face head of a lady, turning slightly and looking towards the spectator's left.

Signed *I. Benwell Clark* | 1880 in the upper right-hand corner.

Crayon drawing. 20½ by 15½.

COROT, JEAN BAPTISTE CAMILLE (1796-1875).

Born in July 1796 at Paris, where his parents kept a "magasin de modes"; educated at Rouen and Paris; worked for five years as a shop assistant. Became a pupil of Achille Michallon and subsequently of Victor Bertin; went to Italy in 1825 and returned in 1828; exhibited at the Salon from 1827; revisited Italy in 1834. Corot is chiefly known as a landscape painter, but he also painted figure subjects and portraits. In 1846 he was made a Chevalier of the Legion of Honour and in 1867 an Officier. He died at Paris on the 22nd February 1875.

65. TWILIGHT.

Landscape, with a female figure passing along a pathway beneath tall trees. In the background the sky is illuminated by an afterglow.

Signed indistinctly *COROT* in the lower left-hand corner.

Panel. 16½ by 11½.

Lent by Mr. Ionides to the Dowdeswell Galleries in 1889.

Reproduced in the *Burlington Magazine*, Vol. VI, 1904, p. 31.

This painting is very similar to "Le Soir au Vallon," a picture of approximately the same size, which belonged to M. Durand-Ruel in 1876; the latter work is, however, stated to have been signed on the right-hand side. (See Alfred Robaut, *L'Œuvre de Corot*, 1905, Vol. II, pp. 378, 379, No. 1205.)

66. MORNING.

A landscape: in the foreground is a pool, in which two cows, one brown and the other black, are standing; between them, on the further edge of the pool, stands a female figure. In the middle distance a clump of trees reaches from the spectator's right to the centre of the picture, and trees are also seen on the left.

Plate 7.

Signed *COROT* in the left-hand lower corner.

Canvas. 7½ by 9½.

Reproduced in the *Burlington Magazine*, Vol. VI, 1904, p. 33.

"An exquisite example of an exquisite painter."—Sir Charles Holmes in the *Burlington Magazine*, Vol. VI, 1904, p. 27.

"Delightful but insignificant."—*The Athenæum*, 23rd July 1904, p. 119.

COURANT—COURBET

COURANT, MAURICE FRANÇOIS AUGUSTE (1847-1924).

A painter of landscapes and marine subjects, born at Havre on the 8th November 1847. Studied under Meissonier. Exhibited at the Salon from 1868. Was a prisoner of war in Germany in 1870. In 1878-9 he was in London.

116. FISHING BOATS.

Calm sea with numerous fishing-boats, mostly at anchor, at various distances.

Signed *Maurice Courant* 1889 in the lower left-hand corner.

Water-colour. 11 by 15 $\frac{1}{4}$.

COURBET, JEAN DÉSIRÉ GUSTAVE (1819-1877).

Born at Ornans, Doubs, on the 10th June 1819; was the son of a gentleman farmer; was educated at Besançon; went to Paris, ostensibly to study law, and became a painter; was chiefly self-taught in art. Painted portraits, scenes from country life, landscapes, seascapes and animals; exhibited at the Salon from 1844. Joined the Communists in 1871, and was sentenced to six months' imprisonment for having been implicated in the destruction of the Colonne Vendôme. Settled in Switzerland in 1873, and died at La Tour de Peilz, near Vevey, on the 31st December 1877. "In art as in life a red revolutionist, Courbet would, if he could, have made the whole tradition of painting as though it had never been. Art for him consisted in direct statement of reality, or rather of the thing actually seen, without the modifications suggested by taste, tradition, or that passion for the scholarly use of material which was then characteristic of the French genius."—Sir Charles Holmes.

59. L'IMMENSITÉ.

In the foreground, a stretch of sandy shore; beyond, the sea, and above, a wide expanse of cloudy sky. Plate 8.

Signed and dated 69 | *G. Courbet.* in red in the lower left-hand corner.

Canvas. 23 $\frac{5}{8}$ by 32 $\frac{3}{8}$.

The history of this picture from 1869 to 1886 has not been traced. G. Riat, in his *Gustave Courbet*, 1906, p. 346, refers to the sale at Paris in the spring of 1873 of *Un coin de l'immensité* by Courbet for 8,000 francs.

Lent by Mr. Ionides to the Edinburgh International Exhibition, 1886, the Royal Academy Winter Exhibition, 1896, the Guildhall, 1898, and the Birmingham Art Museum, 1898.

Reproduced in the *Burlington Magazine*, Vol. VI, 1904-5, p. 35, and in *L'Art et les Artistes*, Vol. V, 1907, p. 12.

"*L'Immensité*, by Courbet, . . . is, for him, rather artificial and hard."—*The Athenæum*, 15th February 1896, p. 223.

"When . . . as in *L'Immensité* he is face to face with the grand impassiveness of nature his own impassiveness makes him unconsciously sympathetic. No other painter has so powerfully impressed upon us the stolid menace and vast desolation of the sea."—Sir Charles Holmes in the *Burlington Magazine*, Vol. VI, 1904-5, p. 27.

"*L'Immensité* . . . fait ressortir à merveille le grand style du maître qui initia Whistler aux mystères de l'océan."—F. Rutter in *L'Art et les Artistes*, Vol. V, 1907, p. 10.

CROME

60. A LANDSCAPE.

View of a stream running through rocky ground; in the foreground a small stone bridge; trees on the left; on the right a wooded eminence surmounted by a ruined castle. Cloudy sky.

Signed and dated 73 | *G. Courbet*. in red in the lower left-hand corner.

Canvas. 26 by 31 $\frac{3}{4}$.

At the back is a label of Messrs. Goupil & Co.

Exhibited at the Dowdeswell Galleries, 1889.

Reproduced in *L'Art et les Artistes*, Vol. IV, 1906-7, p. 261.

"Amongst his greatest successes are those faithful landscapes which record the hills and water-courses, the snow, and the sunshine of his native Franche-Comté. Of these Mr. Ionides possesses one, not so attractive as some are, but as faithful as any."—Cosmo Monkhouse, in the *Magazine of Art*, VII, 1884, p. 122.

CROME, JOHN (1768-1821), *Attributed to*.

Known as "Old Crome." Born at a Norwich public-house on the 22nd December 1768; was the son of a journeyman weaver. He was poorly educated, and at the age of twelve became errand-boy to a Norwich physician. Leaving this employment he apprenticed himself for seven years to a sign-painter, Frank Whistler, and by associating with Ladbroke, whose age and tastes were similar, became an artist. At the close of his apprenticeship he went to London, and was patronised by Sir William Beechey, in whose studio he worked, and by others. Returning to Norwich, he gradually acquired great local celebrity, and founded there one of the few successful English provincial schools of painting. In 1803 Crome and others inaugurated the Norwich Society of Artists, whose first exhibition was held in 1805; Crome became the President in 1810. He first exhibited at the Academy in 1806. In 1814 he visited France and Belgium. He was chiefly an oil painter, but also produced some water-colours and many etchings mostly of architecture and antiquities. He died at Norwich on the 22nd April, 1821.

108. A WHERRY ON A NORFOLK BROAD. *Attributed to Crome*.

Twilight effect; in the foreground is a river on which a wherry is sailing away from the spectator; the banks are dimly seen on either side, and on the left in the middle distance are a windmill and trees. The sky is dark except for the after-glow in the centre, which is reflected in the water.

Canvas. 7 $\frac{3}{8}$ by 13 $\frac{3}{8}$.

The history of the picture is unknown. On the back is pasted an extract from a sale catalogue—it is illegible except for the last two words, "Old Crome." On the frame is pencilled *E Morrer London April 20th*.

C. H. Collins Baker in his *Crome*, 1921, p. 199, does not regard this picture as a genuine work of Crome.

DAUMIER

DAUMIER, HONORÉ (1808-1879).

Born at Marseilles on the 26th February 1808. Was placed with a bookseller, but was subsequently allowed to devote himself to art; studied at Boudin's Academy. Became well known as a draughtsman and lithographer of political caricatures and satirical and humorous subjects; drew for *La Caricature*, *Le Charivari*, etc., and was imprisoned for six months in 1832-3 for making a satirical drawing of Louis Philippe; also produced some oil paintings. Daumier was blind in his latter years. He died on the 11th February 1879 at Valmondois (Seine-et-Oise), in a house given him by Corot.

"To Delacroix, men, horses, and trees were material for romantic illustrations; to the Impressionists they were objects reflecting and refracting light; to Daumier and the Post-Impressionists they were objects of various character, constituting *in their relations to one another* the material for pictorial creation. Daumier's pictures are built up usually of related masses of light and shade."—*Extract from the Catalogue of the Exhibition of Works by Daumier at Barbizon House, 1923.*

118. THE PRINT COLLECTORS (Les Amateurs d'Estampes).

In the corner of a room, the walls of which are hung with frames containing engravings, are two men, one seated and turning towards the spectator's left, the other standing beside him; they are examining prints in a portfolio placed on a chair. Plate 9.

Signed *h. Daumier* in the right-hand lower corner.

Chalk and pen and ink, tinted. $13\frac{3}{4}$ by $12\frac{3}{8}$.

Lent by Mr. Ionides to the Daumier Exhibition held at Paris in 1878.

Reproduced in *The Art Journal*, 1904, p. 286, and in the special number of *The Studio* on Daumier and Gavarni, 1904, p. D 48.

Daumier made several drawings of similar subjects.

119. THE WAYSIDE RAILWAY STATION.

On a seat against a wall are four persons waiting for a train—a peasant woman looking into her basket, a man, a small boy and a lady in black. In front of them, on the spectator's left, is a little dog; on the left are also seen the rails, and, in the distance, an approaching train.

Signed *h. Daumier* in the right-hand lower corner.

Chalk, tinted. $10\frac{3}{4}$ by 13.

Lent by Mr. Ionides to the Daumier Exhibition held at Paris in 1878.

Reproduced in *The Burlington Magazine*, Vol. V, 1904, p. 533; *L'Art et les Artistes*, Vol. V, 1907, p. 11; *Daumier, Master-Painter and Lithographer*, 1924, by Michael Sadleir.

A study for the figures in the above drawing was in 1917 in the Edmund Davis Collection, and is reproduced in *The Studio*, Vol. LXV, p. 7.

DAUMIER

120. THE MOUNTEBANK (Les Saltimbanques).

Scene at a fair: in the foreground, a clown playing a drum placed on a chair is vainly endeavouring to attract the attention of a crowd standing near some booths in the background on the right; near him are two young acrobats, one seated on a carpet, the other standing, and a woman seated in a dejected attitude on a box; behind, on the left, is a tent under a tree.

Plate 10.

Signed *h. Daumier* in the left-hand lower corner.

Pen and chalk, tinted. $13\frac{1}{4}$ by $15\frac{5}{8}$.

Lent by Mr. Ionides to the Daumier Exhibition held at Paris in 1878.

Reproduced in *The Magazine of Art*, Vol. VII, 1884, p. 44; *The Art Journal*, 1904, p. 285; *L'Art et les Artistes*, Vol. V, 1907, p. 10, and in the special number of *The Studio* on Daumier and Gavarni, p. D 56.

At the back is a label bearing the name and address of Mr. W. E. Henley.

According to E. Klossowski (*Honoré Daumier*, 1908, p. 15), the Henri Rouart Collection at Paris contained a similar pen drawing.

121. TWO BARRISTERS (Deux Avocats). A sketch.

Two French barristers passing each other with a contemptuous air.

Chalk, pen and ink and wash. $8\frac{3}{8}$ by $4\frac{7}{8}$.

121a. HEAD OF A BARRISTER. A sketch.

Full-face figure (head and shoulders) of a French barrister wearing a black cap.

Pen and ink, tinted. $3\frac{3}{4}$ by $3\frac{1}{4}$.

122. THREE OLD WOMEN. A sketch.

Half-length figures of three old women; two hold candles and are facing each other; the third is seen in the background between them.

Pen and pencil. $6\frac{3}{8}$ by $10\frac{1}{8}$.

123. TWO MEN LOOKING AT A WOMAN. A sketch.

Only the busts of the three figures are seen.

Pen and wash. $3\frac{3}{4}$ by $5\frac{1}{2}$.

DAUMIER

123a. A BARRISTER READING A DOCUMENT. A sketch.
Half-length figure.

Chalk. $5\frac{3}{8}$ by $4\frac{3}{8}$.

124. TWO BARRISTERS (Deux Avocats). A sketch.

Half-length figures. One is wearing spectacles and reading a document; the head of the other is seen in profile.

Pen and ink. 8 by $11\frac{5}{8}$.

Reproduced in the special number of *The Studio* on Daumier and Gavarni, 1904, p. D 52.

125. A CRIMINAL CASE (Cause Criminelle).

In the foreground an *avocat* seated and turning round to converse with a man who is leaning over a barrier behind him. Other figures are slightly indicated in the background.

Signed *h.D.* a *Monsieur Ples* in the left-hand lower corner.

Pen and chalk. $7\frac{1}{8}$ by $11\frac{1}{4}$.

Reproduced in the special number of *The Studio* on Daumier and Gavarni, 1904, p. D 50.

126. TWO MEN.

One seated on a mound and the other leaning against it.

Pen, tinted. 10 by $7\frac{1}{8}$.

127. A BARRISTER PLEADING (Un Avocat qui Plaide).

He is seen in profile with outstretched arms; other figures are indicated in the background.

Signed *h.D.* on the right.

Chalk. $9\frac{1}{8}$ by $7\frac{1}{4}$.

Reproduced in the special number of *The Studio* on Daumier and Gavarni, 1904, p. D 51.

(*On the reverse.*) TWO BARRISTERS.

They are walking towards the spectator, and the one on the spectator's left is talking earnestly to the other.

Signed *h.D.* in the left-hand lower corner.

Chalk and pen and red and black ink. $9\frac{1}{8}$ by $7\frac{1}{4}$.

Reproduced in the special number of *The Studio* on Daumier and Gavarni, 1904, p. D 53.

DECKER—DEGAS

264. ALLEGORY ON THE PRESS (Allégorie sur la Presse).

A man, seated at a table, is looking with dismay at winged sheets of paper which are flying away from him.

Pen and wash. $6\frac{15}{8}$ by $6\frac{7}{8}$.

Reproduced in the special number of *The Studio* on Daumier and Gavarni, 1904, p. D 53.

DECKER, CORNELIS (died 1678).

The date of his birth is not recorded. He was in 1643 a member of the Painters' Guild at Haarlem. He is said to have been a pupil of Salomon Ruisdael. He died in poverty at Haarlem, 23rd March 1678.

85. THE MILL.

In the centre of the picture is a dilapidated wooden building by a stream, which is traversed by a narrow bridge joining the mill to the bank on the spectator's left. On the bridge, to the left, sits an angler; behind are trees and a church spire. To the right are a tree and a figure, and a house in the background.

In the right-hand lower corner is an illegible signature, *D . . .*, and the date 1645.

Panel. $12\frac{1}{2}$ by $15\frac{1}{2}$.

This painting was formerly ascribed to Jacob van Ruisdael. It bore a spurious signature and date (1649), which have been washed off, revealing the present signature and date.

It was lent by Mr. Ionides to the Royal Academy Old Masters Exhibition in 1894.

Engraved in the *Magazine of Art*, Vol. VII, 1884, p. 209.

DEGAS, HILAIRE GERMAIN EDGAR (1834–1917).

Born at Paris on the 19th July 1834, the son of a wealthy banker. At an early age he studied under L. Lamothe, a pupil of Ingres, and was influenced by the latter's work. On leaving school he began reading for law, but about 1854 he decided to take up art, and in 1855 entered the École des Beaux-Arts. In 1856 he went to Rome and studied the works of old masters. After his return to Paris he painted some historical subjects and portraits. About 1865 he came under the influence of Manet. He served in a battery in the war of 1870–1. Subsequently he produced many paintings, pastels and drawings of subjects connected with the theatre and the racecourse; he was also known as an etcher. In 1873 he visited America. He died at Paris on the 27th September 1917.

DEGAS

19. THE BALLET SCENE FROM MEYERBEER'S OPERA "ROBERTO IL DIAVOLO."

In the foreground are some gentlemen, seen from behind, seated in the orchestra stalls of a theatre; beyond them is a portion of the orchestra, and on the stage are the ghosts of the nuns, clad in white draperies, dancing in lofty arcaded cloisters. Plate 11.

Signed *Degas* in the left-hand lower corner.

Canvas. 29 $\frac{3}{4}$ by 32.

Painted in 1872. Bought by Mr. Ionides on the recommendation of Legros, probably at an exhibition held by Durand-Ruel in 1872 at 168, New Bond Street (No. 95 in Catalogue). Lent by Mr. Ionides to the Guildhall in 1898.

Engraved in the *Magazine of Art*, Vol. VII, 1884, p. 121; reproduced in the *Art Journal*, 1904, p. 286, the *Burlington Magazine*, Vol. V, 1904, p. 535, P. A. Lemoisne's *Degas*, 1912, p. 42, and P. Jamot's *Degas*, 1924, pl. 25. M. Jamot states that the man on the extreme left is Albert Hecht, the collector, and that among the other figures are portraits of Vicomte Lepic and the bassoonist Dihau.

The Museum possesses five chalk studies of nuns (Nos. E. 3685—E. 3688—1919), probably made for this or a similar picture; they were bought at the Degas sale at Paris, 9th April 1919.

Another version of the subject belonging to Madame Hecht is reproduced in G. Grappe's *Edgar Degas*, 1908, p. 53, and is probably identical with that reproduced on pl. 14 of J. Meier-Graefe's *Degas*, 1910 (erroneously as the Ionides picture). The Louvre possesses a picture of a similar character by Degas, entitled *Musiciens à l'Orchestre* (reproduced on the cover of *La Renaissance de l'Art Français*, January 1924). In this painting, however, more space is occupied by the musicians and less by the stage.

"This picture of the well-known scene in 'Roberto' is astonishing, whether as a feat of memory or a triumph over technical difficulties. Here . . . the artist attempts to give an impression of what is only visible for a moment. . . . Degas has caught the glare of the gas, the weird movements of the dancers, the whole glamour of the theatre, and, besides all these, the exact character of the earnest musicians and the more varied moods of the occupants of the stalls."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. VII, 1884, p. 127.

"One may note . . . a curious parallelism in idea between this and Velasquez's 'Spinners.' In both pictures a strangely poetical effect is produced by the contrast of an intensely, almost squallidly realistic foreground, through which we look into a dimly discerned world of romantic fantasy."—*Athenæum*, 23rd July 1904, p. 119.

"Though the colour is more sober than that which we have come to regard as characteristic of the painter's maturity, the work contains in embryo the qualities which we admire in the more brilliant work of Degas's later years—the striking unconventionality of design, the directness of expression, and the unflinching grip of character and reality in the drawing, which make a great art out of material which in other hands may be fit only for the poster of a *café chantant*. The quality and vividness of the heads in the foreground recall Goya almost as much as does the weird lighting of the dancers behind them, but the actual craftsmanship has in it elements of firmness to which Goya attained but rarely. . . . Degas seems to improvise, and yet works all the time with a consummate science that makes one think of Terborch's dainty sureness in using black and white

DELACROIX

as a foil for the human face. In England, where the later developments of French art still appeal only to a limited audience, it is fortunate that Degas should be represented thus, because here it is still the custom to talk as if the so-called Impressionists were at least imperfectly trained if not also imperfectly gifted."—*Burlington Magazine*, Vol. V, 1904, p. 530.

"C'est la scène qui est le centre d'attraction. Une douce pénombre, qui ne nuit en rien à la précision, règne sur les rangs des spectateurs; la scène est irradiée d'une clarté féerique. Jamais, je crois, peintre n'a mieux traduit la poésie du théâtre; poésie du décor, de la lumière, du rêve, du lointain, de l'insaisissable."—P. Jamot, *op. cit.*, pp. 98–99.

DELACROIX, FERDINAND VICTOR EUGÈNE (1798–1863).

Born at Charenton-Saint-Maurice, near Paris, on the 26th April 1798; was the son of Charles Delacroix, a high government official. Became a pupil of Guérin in 1815, and received instruction in water-colour painting from his friend Thales Fielding, with whom he lived for a time at Paris. Interested by some work of Constable and other English artists, he came to England for a few months in 1825; in 1832 he visited Morocco. As one of the leaders of the so-called romantic school, Delacroix met with much opposition, and it was not till 1857 that he became a member of the Académie des Beaux-Arts. He painted portraits, animals, and religious, mythological, allegorical and historical subjects; he was an engraver, etcher and lithographer, and he also wrote on art. He died at Paris on the 13th August 1863.

63. THE GOOD SAMARITAN.

The subject is taken from *St. Luke*, x, 34.

In the foreground is an almost nude figure of a man lying on his back; over him stoops the Samaritan, who is wearing a red garment; behind them in the centre stands a dark-coloured horse. On the spectator's right are a heap of clothes, and a path on which are two figures, the Levite in the middle distance, and the priest further off. In the background are trees.

Signed *Eug. Delacroix*. 1852. at the bottom in the centre.

Canvas. 13 $\frac{1}{4}$ by 16 $\frac{1}{2}$.

Reproduced in the *Burlington Magazine*, Vol. V, 1904, p. 531.

Delacroix painted two pictures of the *Good Samaritan*. The first was a small upright one (see Delacroix's Diary for 17th June 1849; P. Burty, *Lettres de Eugène Delacroix*, 2nd edition, 1880, Vol. II, p. 58; A. Robaut, *L'Œuvre Complet de Eugène Delacroix*, 1885, No. 1168); the second is mentioned in Delacroix's Diary for 2nd February 1852 ("J'ai à peu près terminé, dans la journée, le petit Samaritain pour Beugniet"—Beugniet was a picture dealer) and 8th February 1852 ("J'avais travaillé toute la journée à finir mes petits tableaux . . . le Samaritain").

It is the latter picture which is now in the Ionides Collection. It was purchased at a sale on the 24th April 1858 by M. G. Arosa for 750 francs (see A. Robaut, *op. cit.*, No. 1191); was lent by him in 1864 to the exhibition of works by Delacroix at the Société Nationale des Beaux-Arts at Paris (No. 19 in the catalogue); was sold at the Arosa sale on the 25th February 1878 for

DELACROIX

5,000 francs to M. Brame, and subsequently became the property of M. Perreau. It was exhibited at the Exposition Rétrospective de Peinture Moderne at the Galeries Durand-Ruel, Paris, in 1878; Mr. Ionides lent it to the Edinburgh International Exhibition in 1886, and to an exhibition of French and Dutch pictures at the Dowdeswell Galleries in 1889. At the back is a trade label of Messrs. Goupil & Co.

"These two earnest studies" (Nos. C.A.I. 63 and C.A.I. 64) ". . . show . . . the force of his creative faculty, the vividness of his imagination, his complete originality and fearlessness, and something also of his power as a colourist. They are both (for him) rather quiet subjects. He generally loved more movement, but still in 'The Good Samaritan' we see the subject treated in a way very different from the tame . . . style of David and the orthodox. The conception . . . is romantic in the sense of telling its story freshly and vigorously without regard to artistic tradition. The posture of the man who has fallen among thieves is as ungraceful as it was likely to be; his dress as disordered. There is no attempt to make his distress either elegant or classical. But there is life in the scene. The figure of the Samaritan is full of energy and tenderness. You feel that he has ridden up swiftly to the place, and cast himself from the beast that is browsing so quietly at his side. His face shows his concern. Firmly but gently he is raising the senseless head in one hand, while with the other he prepares to pour ine into the mouth. It is a matter of urgency, . . . and this idea seems to Delacroix to be of more importance, and more worthy to be insisted on than the possible beauty of the man's legs, or any luxurious spectacle of colour. . . . His harmonies are often imperfect, and his forms incorrect; but he sought to impress rather than please, to administer vivid rather than soothing sensations."—Cosmo Monkhouse in *The Magazine of Art*, Vol. VII, 1884, pp. 38, 39.

Continuation of the passage quoted from the *Burlington Magazine* under the next picture:—

"The darker and at first sight less attractive Good Samaritan is at least equally impressive, the awkward naturalness of the attitude of the wounded man bringing a Rembrandt-like touch of awk, of real human suffering, into that gloomy atmosphere, enriched here and there by flashes of gem-like beauty. This little picture is in itself an epitome of the movement in which Delacroix played so great a part, in which the desire for intense expression of feeling was given free play at the expense of all those conventions of modelling and arrangement which had accumulated for the help of generations, if not actually less inventive, at least far less painfully in earnest."

"*The Good Samaritan*, notwithstanding fine passages, shows his (Delacroix's) curious deficiencies as a colourist, in spite, perhaps because, of his high ambitions in that direction."—*Athenæum*, 23rd July 1904, p. 119.

A. G. Decamps (1803-1860) painted the same subject about 1845.

64. THE SHIPWRECK OF DON JUAN. A sketch.

This painting represents the incident described in Byron's *Don Juan*, Canto II; Don Juan and his shipwrecked companions are drawing lots as to "who should die to be his fellow's food."

"The lots were made, and mark'd, and mix'd, and handed
In silent horror."

(Stanza 75.)

In the foreground is a large rowing-boat crowded with figures; one man

DELACROIX

holds a hat in which a woman has placed her hand. The sea and a sunset sky in the background. Plate 12.

Canvas. 32 by 39 $\frac{1}{4}$.

This picture is a study, made in 1839, according to Robaut, for the painting called "Le Naufrage de don Juan," or "La Barque de don Juan," which was executed in 1840 and is now in the Louvre. In the latter work the occupants of the boat are less numerous, and there are other divergences between the two paintings.

The Ionides picture is probably the sketch entitled *La Barque de don Juan; première pensée*, which was sold at the posthumous sale of Delacroix's remaining works in 1864 (lot 140) for 1,500 francs to M. Haro, and was lent in the same year by M. Haro to the exhibition of the works of Delacroix at the Société Nationale des Beaux-Arts at Paris (No. 123 in the catalogue)*; and it was presumably the same painting which was sold for 7,500 francs at Paris on the 24th February 1881. Le Rat is said to have etched it. (See *L'Artiste*, 1864, Vol. I, p. 142; *Exposition des Œuvres de Delacroix*, 1864, Catalogue, No. 123; *Revue Universelle des Arts*, 1864, p. 137; *Chronique des Arts*, 1881; A. Robaut, *L'Œuvre Complet de Eugène Delacroix*, 1885, No. 686, and p. 491.)

Lent by Mr. Ionides to the Edinburgh International Exhibition in 1886; a sketch of it by Wm. Hole, R.S.A., R.E., is reproduced in the *Memorial of the French and Dutch Loan Collection, Edinburgh International Exhibition*, 1886, 1888. Also lent to an exhibition of French and Dutch pictures held at the Dowdeswell Galleries in 1889.

"It is especially interesting as showing the mode in which his imagination worked. The scene is grasped as a whole: the large boat stretches right across the picture; behind is the empty waste of waters, and the great sun is setting. The boat is crowded. Its miserable company are huddled together like a flock of sheep. . . . Different types of character, different degrees of exhaustion or despair, are indicated here and there; but in this first impression it is little more than the vast and silent horror of the situation that is strongly seized."—Cosmo Monkhouse, in *The Magazine of Art*, Vol. VII, 1884, p. 39.

"Superbe esquisse et au moins d'une qualité de peinture égale à celle du grand tableau de 1840."—A. Robaut, *op. cit.*, p. 184.

"Delacroix's sketch for the shipwreck of Don Juan is superb in its lurid dramatic intensity, and in the expressiveness of its scientifically naïve composition. It is doubtful if Delacroix had it in him to elaborate his disquieting romantic visions further than this without losing more than he gained."—*Athenæum*, 23rd July 1904, p. 119.

"Delacroix . . . can at last be understood, without going to Paris. The finished study for the Shipwreck of Don Juan is an excellent example of the synthetic power by which he could sum up the intensity of a tragic subject in terms of passionate and emphatic colour."—*Burlington Magazine*, Vol. V, 1904, p. 529.

Delacroix painted a *Naufragés Abandonnés* and several pictures of *Christ on the Lake of Gennesaret*, the composition of which recalls that of *The Shipwreck of Don Juan*. (See Robaut, *op. cit.*, Nos. 1214–1220 and 1821.) There is also some affinity of subject between *The Shipwreck of Don Juan* and the *Radeau de la Méduse* (1819), by Théodore Géricault (b. 1791, d. 1824),

* Robaut says this sketch is signed and dated, but no signature or date has been found on the picture in the Ionides Collection.

DIAZ DE LA PEÑA

which is in the Louvre. It is, moreover, of interest to compare Delacroix's picture with the *Distress* of Thomas Rowlandson (b. 1756, d. 1827), which was engraved and is reproduced in A. P. Oppé's *Thomas Rowlandson*, 1923, plate 45. *Distress* represents a smaller boat-load of despairing *naufragés*. Delacroix may well have seen the engraving, and the attitude of a figure with his elbows on the gunwale as well as more general similarities suggests that a reminiscence of Rowlandson's composition may have been present in his mind when he evolved his picture.

DIAZ DE LA PEÑA, NARCISSE VIRGILE (1807-1876).

Born at Bordeaux in August 1807; was the son of a Spanish political refugee. Diaz was taken by his mother to Paris, and on her death was adopted, at the age of ten, by a Protestant pastor. While still a boy he lost his right foot. He was for a time employed as a decorator of porcelain. He received a few lessons in art from a painter named François Souchon, and he was greatly influenced by Théodore Rousseau, whose friend he became. Diaz painted figures, landscapes, and Eastern scenes, and his work is remarkable for brilliant colouring. In 1851 he was made a Chevalier of the Legion of Honour. He lived for some time at Barbizon. He died at Mentone on the 18th November 1876.

61. LA BAIGNEUSE.

Rocky woodland landscape. In the foreground is a weedy pool by which a bare-legged female figure is seated on a rock. Behind, on rising ground, are large grey rocks and trees.

Signed *и. Diaz*—in the left-hand lower corner.

Panel. $9\frac{1}{2}$ by $12\frac{7}{8}$.

Engraved in the *Magazine of Art*, Vol. VII, 1884, p. 36. Reproduced in A. Tomson's *Jean-François Millet and the Barbizon School*, 1903, facing p. 166, and in the *Burlington Magazine*, Vol. VI, 1904, p. 33. A sketch of the painting, by William Hole, R.S.A., R.E., is reproduced in *Memorial of the French and Dutch Loan Collection, Edinburgh International Exhibition, 1886*, 1888.

Lent by Mr. Ionides to the Edinburgh International Exhibition in 1886, and to the Dowdeswell Galleries in 1889.

"To Diaz . . . nature was but a stimulant to the imagination—now suggestive of nature, now of a fairy-land; now fascinating him with jewel-like gleams of light and colour, now with the sterner charms of broken rock and rugged trunk. . . . In such a secluded hollow, fringed with wood, with birch-stem glistening white against the green beyond, Don Quixote might have found Dorothea."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. VII, 1884, p. 42.

"The Bather . . . is a pretty little picture and a fortunate example of a master whose talent and accomplishment are generally overrated."—Sir Charles Holmes, in the *Burlington Magazine*, Vol. VI, 1904-5, p. 27.

FANTIN-LATOURE

62. VIEW IN FONTAINEBLEAU FOREST. Evening.

Woodland landscape with patches of sunlight falling on the lichened trunks of oak trees; in the foreground a female figure wearing a bright red shawl.

Signed *v. Diaz.* in the left-hand lower corner.

Panel. $6\frac{5}{16}$ by $10\frac{1}{8}$.

Reproduced in A. Tomson's *Jean-François Millet and the Barbizon School*, 1903, facing p. 156.
Lent by Mr. Ionides to the Edinburgh International Exhibition, 1886.

164. LANDSCAPE.

On either side a wood; in the centre a stretch of grass with a path running through it; hills in the distance; a female figure by the trees to the spectator's left. *Plate 13.*

Signed *v. Diaz.* in the left-hand lower corner.

Panel. 12 by 9.

Reproduced in A. Tomson's *Jean-François Millet and the Barbizon School*, 1903, facing p. 158.

FANTIN-LATOURE, IGNACE HENRI JEAN THÉODORE (1836-1904).

Born at Grenoble on the 14th January 1836; was a son and pupil of an artist. Went with his father in 1841 to Paris; studied like Legros, Lhermitte and Regamey, under Lecoq de Boisbaudran; attended the École des Beaux-Arts in 1854; copied pictures by old masters at the Louvre; worked for a time in 1861 in Courbet's studio. Visited England on several occasions, and was a friend of Edwin Edwards, the artist. Painted portraits and groups, still-life and mythological subjects; was also a lithographer. Died at Bure, Orne, on the 25th August 1904, and was buried at Paris.

128. FLOWERS—TULIPS, AZALEAS, ROSES, ETC.

A brown bowl containing flowers, standing on a greenish table which projects from the spectator's right. *Plate 14.*

Signed *Fantin*—1864 in the left-hand corner.

Canvas. $19\frac{1}{4}$ by $17\frac{3}{8}$.

Purchased by Mr. Ionides from the artist.

129. FLOWERS—TULIPS, CAMELLIAS, HYACINTHS, ETC.

A brown bowl containing flowers, standing on a greenish table which projects from the spectator's left.

Signed *Fantin*. 1864. in the right-hand corner.

Canvas. $19\frac{1}{4}$ by $17\frac{1}{4}$.

Purchased by Mr. Ionides from the artist.

GAINSBOROUGH

130. FLOWERS—IRIS, HYACINTHS, ETC.

Glass vase containing flowers, standing on the corner of a table. Some red cherries lie on the table by the vase.

Signed *Fantin*. 71. in the right-hand lower corner.

Canvas. $16\frac{3}{4}$ by $12\frac{1}{4}$.

GAINSBOROUGH, THOMAS, R.A. (1727–1788), *Attributed to*.

Born at Sudbury, Suffolk, in 1727; was the youngest son of a crapemaker. After attending the local grammar school, he was sent in 1741 to London, where he met Gravelot, the engraver, studied at the St. Martin's Lane Academy, and became a pupil of Francis Hayman. In 1745 he set up on his own account at Hatton Garden, but soon returned to Sudbury and started work there as a portrait painter. About 1746 he removed to Ipswich; here he met Philip Thicknesse, afterwards his biographer, at whose suggestion he settled at Bath in 1760. In 1768 he became a foundation member of the Royal Academy, where he exhibited till his quarrel with the Council in 1783. In 1774 he settled in London, residing in the west wing of Schomberg House (afterwards occupied by the War Office), Pall Mall, and soon acquired a large practice as a portrait painter. He died in London on the 2nd August 1788, and was buried in Kew Churchyard.

109. LANDSCAPE WITH COWS. *Attributed to Gainsborough*.

In the foreground is a pool formed by the bend of a stream which flows towards the spectator's left. In the centre is a man driving three cows to the right. On the left, in the middle distance, is a cottage amid trees; there are trees also on the right. In the distance are hills.

Canvas. 23 by 29.

A picture post-card reproduction is on sale at the Museum catalogue stall.

At the back of the picture is a MS. label:—*This Picture Painted by Thomas Gainsborough—& Purchased by Mr. Bromley at Mr. Christie's Sale Room London in 1825. Lot 20 at the sale at Christie's on the 13th May 1825 was catalogued as A Landscape with cattle watering, an early picture in imitation of Berghem and was sold for £6 6s. od., but the reference to Berghem seems to show that the picture was not identical with that in the Ionides Collection.*

The painting formerly belonged to Mr. W. Angerstein, and was bought by Mr. Ionides at Christie's on the 24th February 1883 (lot 256).

"The sham Gainsborough."—*Athenæum*, 23rd July 1904, p. 118.

A poetic description of the picture, by Sydney Wise, occurs in the *Art Chronicle*, 26th March 1910, p. 97.

GOW—GOYEN—GUARDI

GOW, MISS MARY L. (Mrs. Sydney Prior Hall).

20. MOTHER AND CHILD.

View of the corner of a room, panelled in white. On a sofa by the window, which is on the spectator's left, kneels a little girl, dressed in white, caressing her mother, who wears a white robe and is seated in an armchair, holding a book. Behind the figures is a yellow curtain.

Signed *M. L. GOW* | 1894 in the lower right-hand corner.

Water-colour. 9 $\frac{5}{8}$ by 6 $\frac{5}{8}$.

GOYEN, JAN JOSEFSZ VAN (1596-1656).

Born, according to Houbraken, at Leyden, on the 13th January 1596. Studied under various masters, of whom Esaias van de Velde influenced him most. Settled about 1631 at The Hague, where he became president of the painters' guild. Painted landscapes, often with figures. Died at The Hague in April 1656.

89. LANDSCAPE.

In the foreground is a river with a boat containing two figures; to the spectator's left are a fence and a tree, and a man seated on a footbridge fishing. In the centre, beyond the river, are farm buildings and an inn in front of which are a waggon and figures. Flat country in the distance to the right.

Plate 15.

Signed *VG* (monogram) 1630 on the fence on the left.

Panel. 15 $\frac{5}{8}$ by 32 $\frac{1}{8}$.

This painting formerly belonged to Mr. George Salting. It was lent by Mr. Ionides to the Brighton Art Loan Exhibition, 1884, and to the Old Masters Exhibition at the Royal Academy in 1894.

Engraved in the *Magazine of Art*, Vol. VII, 1884, p. 208.

GUARDI, FRANCESCO (1712-1797), *Attributed to.*

Baptised at Venice on the 5th October 1712; was a son of a Tyrolese painter, Domenico Guardi, who had settled at Venice; appears to have been a pupil of Antonio Canale, called Canaletto. He is best known for his views of Venice, but also painted portraits and classical compositions. He died on the 1st January 1793. His sister married Giovanni Battista Tiepolo.

101. A FAIR IN THE PIAZZA OF ST. MARK, VENICE.
Attributed to Guardi.

The Piazza, seen through an archway, is partly occupied by booths; to the

HARPIGNIES

spectator's right are the Procuratie Nuove, and in the background are the Campanile and the Cathedral of St. Mark. Plate 16.

Canvas. $28\frac{3}{4}$ by $23\frac{3}{4}$.

Probably the painting bought by Mr. Ionides at Christie's on the 20th January 1883 (lot 159).

Lent to the Exhibition of Venetian Art, held at the New Gallery in 1894-5; and to the Old Masters Exhibition at the Royal Academy in 1896.

According to G. A. Simonson (*Francesco Guardi*, 1904, pp. 51, 56), this painting is a youthful achievement of the artist, and the two seated figures, as well as the standing one in the foreground, were added by another hand.

G. Fiocco, however (*Francesco Guardi*, 1923, p. 76, No. 135), regards it as a heavy work, executed by Giacomo Guardi (b. 1764, d. 1835), the son of Francesco Guardi, and considers that it was painted when the 19th century was well advanced. He states that the Städelches Institut at Frankfort has recently acquired a replica with slight variations.

HARPIGNIES, HENRI JOSEPH (1819-1916).

Born at Valenciennes on the 28th July 1819. Was for several years in business, but went at the age of 27 to Paris and studied for two years under Jean Alexis Achard. Subsequently he spent two years in Italy, and then devoted himself to landscape painting, in which he attained the highest rank in France; as a water-colour artist he had no rival in his own country. He continued to work till his last day, and died at the age of 97 on the 28th August 1916 at St. Privé in the Yonne department.

114. FAMARS, NEAR VALENCIENNES.

Scene in a garden, with lawns, flower-beds and trees; distant hills are seen in the background between the trees.

Signed in the left-hand lower corner *H harpignies*. 1886.; in the right-hand lower corner is written *Famars*.

Water-colour. $7\frac{3}{8}$ by 11.

115. A LANDSCAPE.

In the foreground the edge of a meadow bounded by a river which flows across the picture; on the bank are two trees, some bushes and a man fishing. On the further side of the river are meadows and distant trees, behind which dark clouds are rising. Plate 17.

Signed *h'harpignies* 1886. in the left-hand lower corner.

Water-colour. $7\frac{1}{2}$ by 11.

HERVIER—INGRES

HERVIER, LOUIS HENRI VICTOR JULES FRANÇOIS ADOLPHE (1818-1879).

Adolphe Hervier was born at Paris in 1818. He was a son and pupil of a painter of the classical school. His subjects are mostly landscapes and views of towns; he painted in oils and water-colours, and produced etchings, aquatints and lithographs. He exhibited occasionally, and his work was noticed by Gautier and other critics, but he never became well known during his life-time. In 1844 he visited England. He died at Paris on the 18th January, 1879. Information about Hervier and reproductions of works by him will be found in *The Studio*, Vol. XLV, 1908-9, pp. 319-323; *L'Art et les Artistes*, Vol. IV, 1906-7, p. 435; *The Print Collector's Quarterly*, Feb. 1913, pp. 113, 114; the *Gazette des Beaux-Arts*, Vol. XVI, 1896, pp. 61-72.

117. ANTWERP.

In the foreground is the river with boats, some with sails set. Beyond is the quay with a mass of houses, above which towers the cathedral. Cloudy sky. Along the bottom of the drawing is written :—*Esquisse du tableau de M^r Henry Langlois—Anvers vue de la Cathedrale—temps épouvantable sans discontinuer—très cher & très mal—retouché a l'hôtel du commerce—mal regardé étant françois—Croquis n^o 6 HERVIER—très mal logé—ou forcé a la dépense—*.

Sepia, Indian ink, etc. 10 $\frac{1}{4}$ by 13 $\frac{1}{4}$.

INGRES, JEAN AUGUSTE DOMINIQUE (1780-1867).

Born at Montauban on the 29th August 1780; was the eldest child of a miniature painter, sculptor and architect. Studied at Toulouse under painters named Vigan, Joseph Roques and Bertrand, and at Paris under David. Won the Grand Prix de Rome in 1801, but was unable to proceed to Rome till 1806; resided there till 1820, and at Florence, 1820-4; returned to Paris, and in 1825 became a member of the Institut. Was again in Rome, 1834-41, as director of the French school there. Was made a senator in 1862. Ingres painted portraits and historical, mythological, allegorical and religious subjects; he excelled as a draughtsman. He died at Paris on the 14th January 1867.

57. A SLEEPING ODALISQUE.

Nude female figure, full length, reclining on a red couch, her head being towards the spectator's right. Plate 18.

Signed *J. Ingres.* in the left-hand lower corner.

Canvas. 11 $\frac{3}{4}$ by 18 $\frac{3}{4}$.

Painted at Rome as a study for *L'Odalisque à l'Esclave*, executed in 1839; subsequently worked up into a finished painting (see H. Delaborde, *Ingres*, 1870, p. 239). Formerly belonged to Baron Jules de Hauff, of Brussels; at the back is a printed label with his name and address, but the picture did not figure in the sales of pictures belonging to him at Brussels on the 14th April 1875, and Paris on the 13th March 1877.

INGRES

In a pencil study at the Musée Ingres (reproduced in *La Renaissance de l'Art Français*, Vol. IV, 1921, p. 193) and in the paintings of *L'Odalisque à l'Esclave*, 1839 and 1842 (reproduced in the same review, p. 248 and facing p. 228), which belong respectively to M. Gustave Pereire and Sir Philip Sassoon, the position of the arms is different; in the paintings the legs are draped.

Lent by Mr. Ionides to the Edinburgh International Exhibition, 1886, and the Royal Academy Winter Exhibition, 1896.

An engraving by Auguste François Alès (b. 1797, d. 1878) after the painting in the Ionides Collection faces page 16 of *L'Artiste* of the 14th December 1856. The picture is reproduced in the *Burlington Magazine*, Vol. V, 1904, p. 531.

"(In the) exquisite little 'Odalisque' we see, not indeed his (Ingres') most noble achievement, but one in which his subtle and elegant draughtsmanship, his feeling for natural beauty of form, his consummate dexterity of hand, are displayed in a high degree. It also shows the eclecticism of his style. The pose of the head lying between the thrown-back arms, with the profile averted and foreshortened, reminds one of a nymph by Poussin. The pearly sheen of the limbs, relieved partly against white, partly against crimson, is as luminous if not as warm as Titian; while the extreme delicacy of the softly shaded contours, the rendering of the surface and consistency of the flesh, suggest Correggio. Nevertheless, the work as a whole is French and modern, and stamped with the distinct if complex personality of Ingres."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. VII, 1884, p. 39.

58. HENRY IV OF FRANCE, THE DAUPHIN AND THE SPANISH AMBASSADOR. A sketch.

The King, being discovered playing as a horse for his children, asked the Ambassador if he were a father, and on receiving an affirmative reply, observed quietly, "Then I shall finish my round."

Interior of a room. On the spectator's left stands the ambassador looking in surprise at the King who is crawling on hands and knees on the floor and carries on his back the young Dauphin. On the right are an armchair and a table covered with a red cloth, and in the background is a fire burning in a large hearth.

Signed *Ingres* at the bottom on the left.

Canvas. 19 $\frac{3}{4}$ by 24 $\frac{3}{8}$.

This painting is probably that referred to in the following extract from *Ingres. Sa vie, ses travaux, sa doctrine*, by Vicomte Henri Delaborde, 1870, p. 230 :—

"Peinture non terminée, première pensée du tableau précédent" (i.e., *Henri IV et ses enfants*, belonging at that time to the Comte de Blacas). "Ici la scène ne se compose que de trois figures : le Roi, le jeune Dauphin et l'ambassadeur, et la disposition du fond est toute différente de celle que présente la toile appartenant à M. le comte de Blacas. Ce tableau inachevé, le premier en date de ceux qu'Ingres a peints sur le même sujet, avait été donné par lui, à l'époque où il était directeur de l'Académie de France à Rome, à Dominique Papety, alors pensionnaire. Il appartenait, il y a quelques mois, à un marchand de tableaux de Paris, M. Delareyberette." A smaller sketch of the same subject was lot No. 9 in the Ingres sale at Paris on the 27th April 1867.

Mr. Ionides lent his picture to an exhibition at the Dowdeswell Galleries in 1889.

JORDAENS

There are two paintings of the same subject by R. P. Bonington (b. 1802, d. 1828) at the Wallace Collection. One (No. 351) is an oil painting, the other (No. 733) is a water-colour drawing. The subject was also painted by Pierre Henri Revoil (b. 1776, d. 1842)—*see* Léon Rosenthal, *La Peinture Romantique*, 1900, p. 75.

"If not convicted of alliance with the Romantic school, he (Ingres) was at least a suspect. In a study of his picture of 'Henry IV. Playing with his Son,' Mr. Ionides possesses an interesting relic of this period."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. IV, 1884, p. 39.

"The *Henri IV* is one of those early narrative pieces in which he (Ingres) too often missed the essence of that primitive design for which he was seeking."—*Athenæum*, 23rd July 1904, p. 119.

The Constantine Alexander Ionides Collection also contains three drawings by Ingres which, when not on exhibition, can be seen on application at the Students' Room, No. 71.

JORDAENS, JACOB (1593–1678), *After*.

One of the leading artists of the Antwerp school. Born at Antwerp on the 19th May 1593; was a son of a cloth merchant. In 1607 he became a pupil of Adam van Noort, whose daughter Catherine he married in 1616. From 1615 he was a member of the Guild of St. Luke at Antwerp. He painted historical, mythological and religious subjects, and portraits, and he executed a few etchings. He died at Antwerp on the 18th October 1678.

93. PHILEMON AND BAUCIS ENTERTAINING JUPITER AND MERCURY. *After* Jordaens.

The subject is taken from Ovid, *Metamorphoses*, viii, lines 620 to 724.

Interior of a room. On the spectator's left stands Baucis; near her Mercury, wearing a winged hat, is seated at a table with his back to the spectator; in his left hand he holds the *caduceus* and in the right a bowl. On the right is Jupiter, a semi-nude figure seen in profile, also seated at the table. Behind the table stands Philemon, who is offering Jupiter a basket of fruit. In front of Mercury's chair is a goose; in the background are a window and fire-place.

Paper on canvas. 20½ by 25.

Lot 1913, bought by Mr. Ionides at the sale at Christie's on the 29th January 1869, of the collection of Mr. Peter Norton of Soho Square, consisted of two unframed pictures, *Baucis and Philemon* and *Dædalus and Icarus*, catalogued under the name of Jordaens.

This picture was formerly catalogued as a work of the "School of Rubens." It agrees almost exactly, however, with the reversed engraving by Nicolas Lauwers after Jordaens. There is a similar, but polychrome, painting (89.7 cm. by 116 cm.), differing in some details in the background, in the Athenæum at Helsingfors. It is described in the 1912 catalogue, p. 55, as an old copy; the original is unknown.

The British Museum has a drawing of the same subject which is attributed to Jordaens, but the composition is different. [*See* M. Rooses, *Jacob Jordaens*, pp. 184, 276; A. M. Hind, *Catalogue of Drawings by Dutch and Flemish Artists* . . . in the *British Museum*, Vol. II, 1923, p. 13.]

KONINCK—LEGROS

The subject seems to have been a favourite one among artists of the Antwerp school. In the (Kaiserliche) Gemäldegalerie at Vienna is a painting (No. 870) of the same subject by Rubens, the composition of which is somewhat similar; in the Rudolphinum picture gallery at Prague is another by Jan van den Hoecke (1611-51) (reproduced in the catalogues of 1889, facing p. 110, and of 1912, plate 17); a smaller version by the same artist is in the picture gallery at Orléans.

KONINCK, PHILIPS DE (1619-1688).

Born at Amsterdam on the 5th November 1619; was a son of a jeweller and a pupil of his brother Jacob and probably of Rembrandt. Painted landscapes, portraits and biblical and genre subjects. Buried at Amsterdam on the 4th October 1688.

86. A DUTCH LANDSCAPE.

A view of a flat district. In the foreground is a rough track, by the side of which is seated a woman, with an infant in her lap; a man, accompanied by two dogs, stands by her, and another man, wearing a knapsack, is approaching them. To the spectator's right is a winding stream, on the bank of which a man is seated. In the middle distance is a town with churches and a windmill; in the distance, on the left, is a sheet of water, and a windmill and a church appear on the horizon.

Plate 19.

Signed PK:1647(?) in the right-hand lower corner; the signature is almost illegible.

Panel. 15 by 20½. The panel consists of two pieces joined longitudinally.

This painting formerly belonged to James Whatman, Esq., M.P., who lent it to the Exhibition of the Works of Ancient Masters held at the British Institution in 1858 (No. 142), and to the Leeds Exhibition in 1868 (No. 810A).

Mr. Ionides bought the picture at Christie's on the 20th February 1882, and lent it to the New Gallery Winter Exhibition, 1897-8.

"P. de Koningh's *Landscape* of a characteristically flat country in cloudy weather is almost worthy of his master Rembrandt."—*The Athenæum*, 15th January 1898, p. 93.

LEGROS, ALPHONSE, R.E. (1837-1911).

Born at Dijon on the 8th May 1837. His education was defective, and at the age of eleven he was still unable to read. He was apprenticed to a builder and decorator. In 1851 he went to Paris, where he worked for a time at scene-painting. He became a pupil of Lecoq de Boisbaudran, and exhibited at the Salon from 1857. At the suggestion of Whistler he came to London, where in 1876 he was appointed Professor of Fine Art at University College, a post which he held for many years. He exercised a considerable influence on many of the students whom he taught. He painted figure subjects, portraits and landscapes, and executed a large number of etchings. Legros married an Englishwoman. He died at Melbury, Watford, on the 8th December 1911.

LEGROS

23. A MAY SERVICE FOR YOUNG WOMEN (Les Demoiselles du Mois de Marie).

Interior of a chapel in a church built of grey stone. On the spectator's right are seated nine girls, facing towards the left. In front of them sits a grey-bearded priest holding an open book and chanting, and on the left is a cleanshaven man playing an organ. On the floor is a green carpet. In the background are a pulpit, and an archway leading to another part of the church.

Plate 20.

Signed *A. Legros*. 1868. in the right-hand lower corner.

Canvas. $42\frac{1}{4}$ by $57\frac{3}{4}$.

Lent by Mr. Ionides to the Edinburgh International Exhibition, 1886. A sketch after the painting, by William Hole, R.S.A., is reproduced in *Memorial of the French and Dutch Loan Collection, Edinburgh International Exhibition, 1886*, 1888.

Engraved in the *Magazine of Art*, Vol. VII, 1884, p. 124. A picture post-card reproduction is on sale at the Museum catalogue stall.

"Of his finest style as a painter . . . our 'Demoiselles du Mois de Marie' is an admirable example. . . . It is dated 1868, and it is to be observed that at this time Legros was extremely careful and finished in execution, was choice and clear in colour, and avoided neither female beauty nor tenderness of expression, though he did not even then go out of his way to meet them. The fresh, pleasant faces of his maids are not of a refinement or loveliness unsuited to their supposed station. . . . He is a realist still, even in the rapture of the monk, which, finely felt as it is, yet stops short of the transcendental. Nevertheless, the picture is a contrast to the depression which animates his later designs. The girls are not all absorbed in devotion, one even betrays some of the curiosity of her sex; the colour, though subdued, is varied and sweet, the hands and heads (beautifully drawn as always) are warm in tone, the dresses rich in shades of brown and green, and the whole harmony is enlivened and completed by the priest's white surplice and broad red stole. The monk has been etched by the artist and twice published; once by Messrs. Holloway, in a collection of ten etchings by Legros, and again (the head only) in the *Portfolio* (1870)."—Cosmo Monkhouse in *The Magazine of Art*, Vol. VII, 1884, p. 123.

24. THE TINKER (Le Chaudronnier, or, Le Rétameur de Campagne).

In the centre, a French tinker is seated on a bank and turning towards the spectator's right. Immediately behind him are seen the lower portions of three trees. He is repairing a metal vessel on an anvil; on the left, in the foreground, are other metal utensils, and on the right a portable furnace. In the distance, on the right, are a cottage and a hill.

Signed *A. Legros*, on the right.

Canvas. 46 by 55.

Exhibited at the Royal Academy in 1874, at the Salon in 1875, and the Grosvenor Gallery in 1877. Lent by Mr. Ionides to the Brussels International Exhibition, 1897.

A picture post-card reproduction is on sale at the Museum catalogue stall.

LEGROS

"*Un Chaudronnier* . . . is among the artistic productions of the year (1874), although it has no more ambitious subject than an old itinerant French tinker at work on a copper pan, while he sits by a wayside gravely and patiently hammering; his portable forge is by his side; three trees rise behind the figure. These elements are made into a picture by the artist, who has given the charm of earnest expression to the man's worn, but not sorrowful, face, added rich colour, superbly solid painting, and chiaroscuro such as Velasquez might enjoy."—*The Athenæum*, 9th May 1874, p. 638.

"The incidence of light upon rounded surfaces of copper and brass was never realised with more exact fidelity."—*The Art Journal*, 1874, p. 162.

"Here we have realism in its naked strength."—*The Times*, 1st May 1877.

25. A CANAL WITH A BOAT.

View taken from the bank on the spectator's right, showing a bend in the canal; on the right is the tow-path, against which a clumsy boat containing sand is moored; on the further bank, to the left and in the centre, are tall trees. Rising ground on the right in the middle distance.

Signed *A. Legros*. in the right-hand lower corner.

Water-colour on paper stretched on canvas. $30\frac{3}{4}$ by $50\frac{1}{2}$.

26. A RIVER WITH A FISHERMAN.

View taken from the bank on the spectator's right. Trees grow on either bank, and on the right in the foreground is a man fishing.

Signed *A. Legros* in the right-hand lower corner.

Water-colour on paper stretched on canvas. $30\frac{3}{4}$ by $50\frac{1}{2}$.

Engraved in the *Magazine of Art*, Vol. VII, 1884, p. 125.

"There is something of Corot's gentle feeling in the shadowy rank of poplars fading away in the misty air of dawn; but the foreground is severe, and is thoroughly Legros. This is no haunt of water-nymphs, but of the solitary fisherman plying his trade in the chilly morning air. In none of his works is Legros more original or interesting than in these landscape-suggestions, so full of imagination and so fraught with personality. They are not beautiful in the ordinary sense, but they are true poems, faithful echoes of chords which nature has struck in his soul alone."—Cosmo Monkhouse in the *Magazine of Art*, *loc. cit.*

27. LANDSCAPE.

In the foreground a small stream, some boulders and a group of trees; hills in the distance; blue sky.

Signed *A. Legros*. 1882 in the lower left-hand corner.

Paper stretched on canvas. 30 by 50.

LEGROS

28. LANDSCAPE.

A small hill on the summit of which are two trees with autumnal foliage, and the dead trunk of a third. A path passes over the shoulder of the hill to the spectator's right. Cloudy sky.

Signed *A. Legros.* in the lower right-hand corner.

Paper stretched on canvas. 31 by 53.

29. A PRIEST PRAYING.

Half-length, three-quarter face figure of a clean-shaven, bald-headed, elderly man turning towards the spectator's left, and looking downwards, with his hands palm to palm in front of him. He wears a pale green cope edged with brown. Pink background.

Signed *A. Legros.* near the upper right-hand corner.

Distemper. 20 $\frac{3}{8}$ by 14 $\frac{3}{8}$.

30. THE CONFESSION.

In the centre, an almost nude, white-bearded old man, supported by a man with a dark beard, kneels on a white cushion on the steps of a building before a grey-haired clean-shaven priest, who stands on the spectator's left. On the right kneels a clean-shaven man in a dark robe, and a glimpse of a hill is seen in the distance.

Paper. 16 $\frac{1}{2}$ by 12 $\frac{1}{4}$.

40. HEAD OF A MAN.

Full-face portrait (head and shoulders) of a bearded man with an expression of fatigue; he wears a high felt hat with narrow brim.

Sepia and chalk. 19 $\frac{3}{8}$ by 14 $\frac{1}{8}$.

44. THE BAPTISM. A sketch for the similar etching.

A composition of three half-length figures. On the spectator's left is a bearded man in profile to the left with his hands joined; in the centre a youthful figure in a white cap turns almost full-face towards the spectator and looks downwards; on the right a clean-shaven, elderly man in a skull cap turns in profile to the spectator's left. In the background is a wall, with part of an arch on the left.

Monochrome wash. 14 by 10 $\frac{3}{4}$.

LE NAIN

45. PORTRAIT OF A MAN.

Bust of a man with white hair, moustache and beard, turning to the spectator's right. His head is in profile and he is looking downwards. He wears a narrow white collar and a dull crimson 16th (?) century doublet. Behind him on the left is a wall (?); in the background is a landscape under a cloudy sky.

Water-colour. $16\frac{1}{8}$ by $12\frac{7}{8}$.

1121. HEAD OF A YOUNG MAN.

Head and shoulders of a man with a slight moustache, inclining his head to the spectator's right and looking upwards in the same direction. The light falls from the left.

Monochrome wash. $7\frac{3}{16}$ by $7\frac{15}{16}$.

1123. HEAD OF AN OLD MAN.

Three-quarter face head and shoulders of a man with white hair, moustache and beard, turning and looking to the spectator's right. He wears a 16th (?) century black cap and a black robe or cloak. The light falls from the right.

Water-colour. 15 by $11\frac{1}{4}$.

The Constantine Alexander Ionides Collection contains numerous other drawings in pencil, chalk, etc., by Legros, as well as an important series of his etchings. When not on exhibition they can be seen on application in the Students' Room, No. 71.

LE NAIN, THE BROTHERS.

Antoine, Louis and Mathieu Le Nain were born at Laon, probably in 1588, 1593 and 1607 respectively. They were the sons of Ysaac Le Nain, a *sergent-royal*, who was connected with the administration of taxes. They all worked together at Paris. In 1629 Antoine became a master-painter at Saint-Germain-des-Prés; in 1633 Mathieu became one at Paris; and in 1648 the three brothers were made members of the Académie Royale. Louis Le Nain died on the 23rd May 1648, Antoine died two days later, and Mathieu survived till the 20th April 1677.

The Le Nains are best known for their scenes from peasant and bourgeois life, which they painted with a realism unusual in French art of the period; they also executed portraits and pictures of religious subjects. Various efforts have been made (*e.g.*, by Paul Jamot in the *Gazette des Beaux-Arts*, Vol. V, 1922, pp. 129, 219, 293, and Vol. VII, 1923, pp. 31, 157; by Tristan Klingsor in *L'Amour de l'Art*, Vol. III, 1923, p. 97) to distinguish the works of the three brothers.

LE NAIN

17. LANDSCAPE WITH FIGURES.

An open landscape with four figures in the foreground : to the spectator's left is a bare-footed woman carrying on her head a large brazen vessel; next to her stand two bare-legged boys, one of whom plays a flageolet; on the right sits a man in a blue coat, holding the halter of a horse of which a portion is visible; by him stands a fox terrier, and behind the group are three sheep. In the distance are buildings. Plate 21.

Canvas. 21½ by 26½.

A painting answering to this description was sold at Paris on the 18th February 1788, in the collection of M. de V . . . ; the same, or a similar one, was in the Francillon Collection in 1829 (see M. Champfleury, *Les Frères Le Nain*, 1862, pp. 159, 173). The present painting was bought by Mr. Ionides at Christie's on the 27th May 1882 (lot 92), and was lent by him to the Royal Academy Old Masters Exhibition in 1896.

Engraved in the *Magazine of Art*, Vol. VII, 1884, p. 213; reproduced in *L'Art et les Artistes*, Vol. V, 1907, p. 9, and in the *Gazette des Beau-Arts*, Vol. VII, 1923, facing p. 160. A picture post-card reproduction is on sale at the Museum catalogue stall.

A landscape of a similar character occurs in a painting belonging to Sir Audley Neeld, Bart., which was reproduced in the *Illustrated Catalogue of Pictures by the Brothers Le Nain*, printed for the Burlington Fine Arts Club in 1910 (plate VII). Figures more or less resembling the man on the right and the woman on the left occur in several works by the Le Nains; the figure of a boy piping resembles that in the *Famille de Paysans* at the Louvre. The milk-can also occurs in more than one picture, its latest appearance being in Mathieu Le Nain's *Nativité* (1674), reproduced in the *Gazette des Beaux-Arts*, Vol. VII, 1923, p. 165.

"The figures . . . are ungrouped—a series of studies planted in a landscape; but they are drawn and modelled with great decision, and each has its own photographic individuality."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. VII, 1884, p. 211.

"La composition de ce tableau est assez maladroite, la peinture est très claire, l'ensemble un peu froid mais d'un aspect agréable."—A. Valabrègue, *Les Frères Le Nain*, 1904, p. 170.

Sir Robert Witt, referring to this picture (No. 17) and the following item, in the *Illustrated Catalogue of Pictures by the Brothers Le Nain*, printed for the Burlington Fine Arts Club in 1910 (p. 13), mentions 'their total absence of pictorial composition, the bluff almost abrupt manner in which the figures bulk in the foreground (particularly in No. 17), the almost entire lack of interrelation between them, and the homely and direct representation of the scene. Containing as they do figures of men, women and children, they form characteristic examples of a type of composition varied in many ways, yet always possessing certain persistent features. Another version of the Ionides picture . . . (No. 17) was in the Sedelmeyer Collection (Sale, Paris, 1907, No. 222).'" This replica is reproduced in the sale catalogue of the Sedelmeyer Collection, Vol. I, p. 201.

"Les groupes ne se relient pas du tout entre eux et l'on ne sait trop pourquoi ces diverses figures sont rassemblées et offertes à nos yeux. Néanmoins dans ce petit tableau. . . il y a un

LE NAIN

naturel, une poésie humble et pénétrante dont l'accent était alors inconnu et qui, aujourd'hui encore, nous touche profondément."—Paul Jamot in the *Gazette des Beaux-Arts*, Vol. V, 1922, p. 232.

"On se demande ce qui séduit davantage, de la jeune paysanne rieuse qui, les mains croisées et les pieds joints, se dresse devant nous, détachant nettement, et néanmoins sans dureté, sa silhouette sur le ciel, ou des deux garçons, dont l'un joue du flageolet, tandis que l'autre, qui nous apparaît dans la demi-teinte d'une ombre légère avec ses grands yeux ouverts et ses cheveux ébouriffés, écoute, en connaisseur, une main posée sur l'épaule du musicien : il sait, en effet, jouer du flageolet, lui aussi, car nous le reconnaissons pour le gentil enfant que l'on voit, au Louvre, préludant par une douce mélodie au repas d'une *Famille de Paysans*. Mais pour la dignité, la simple noblesse et le naturel, rien ne passe le maître des champs qui se déroulent sous nos yeux jusqu'à la lisière du village. Il est descendu de son cheval et s'est assis sur le talus, drapé dans son manteau ; sa main, cachée sous les plis, tient le licol du cheval dont le fin profil se balance, au-dessus du cavalier au repos, dans un angle de la toile. Il a de fortes guêtres et de forts souliers pour arpenter la terre en tous temps. Sous un large feutre, sa belle tête aux traits accentués, à la barbe frisée, se tourne vers nous et ses yeux nous regardent avec un air d'autorité bienveillante et familière. . . .

"La beauté des figures dont l'importance ne retire, cependant, rien à une sensation dominante de large espace aéré, lui (*i.e.*, au tableau) assure une place privilégiée, n'hésitons pas à dire la première, dans la série à laquelle il appartient. Mais, outre que le fond est le même, on peu s'en faut, les deux toiles" (the other is Sir Audley Neeld's, referred to above) "nous montrent le peintre parvenu à dominer les graves difficultés qu'il avait d'abord rencontrées dans ses efforts pour concilier la précision nécessaire des figures avec la libre expansion de la lumière sous le ciel et sur la terre. Ici, l'union de l'homme et du paysage est réalisée dans la vérité comme elle ne le fut pas fréquemment avant Corot, et même cette impression de 'plein air' que le XIX^e siècle a si passionnément et par tant de moyens poursuivie nous est pour la première fois offerte."—Paul Jamot, in the *Gazette des Beaux-Arts*, 1923, Vol. VII, pp. 159–160.

18. THE FLAGEOLET PLAYER.

In front of a low buttressed wall are three figures: to the spectator's right is an old woman in white cap, dark dress and red petticoat, seated on a rough stool, spinning; towards the left is an old man in felt hat and long reddish coat, sitting in a chair; between these figures stands a boy playing a flageolet. Two figures appear above the parapet of the wall. To the left on the ground are earthenware vessels, etc., and a glimpse of landscape with distant figures is seen beyond the end of the wall.

Canvas. 21 $\frac{3}{4}$ by 19 $\frac{3}{4}$.

A painting answering to this description was sold at the Hôtel Bullion, Paris, on the 16th January 1815 (see M. Champfleury, *Les Frères Le Nain*, 1862, p. 168). The present painting was formerly the property of James Whatman, Esq., M.P., and was purchased by Mr. Ionides at the sale of his pictures at Christie's on the 20th February 1882.

Reproduced in *L'Art et les Artistes*, Vol. V, 1907, p. 9.

LHERMITTE

LHERMITTE, LEON AUGUSTIN (born 1844).

Born, on the 31st July 1844, at Mont-Saint-Père, near Château-Thierry. His father was a school-master. Lhermitte's talent early attracted attention, and the Government and the Département de l'Aisne provided funds to enable him to study at Paris, where, like Legros, he was a pupil of Lecoq de Boisbaudran. After the Franco-German war he came to London, where he was befriended by Legros, who also instructed him in etching. Lhermitte subsequently returned to Paris. In 1910 he became Commander of the Legion of Honour. He is well known for his charcoal drawings, pastels and oil paintings. His subjects are usually rustic scenes, and generally deal with peasant life.

68. THE MARKET-PLACE OF PLOUDALMEZEAU, BRIT-TANY.

In the foreground a group of peasants (three of whom are seated) buying and selling cabbages, apples, etc., some of which are lying on the pavement. Behind is a building along the side of which runs a covered passage with a slate roof. In the background, to the spectator's left, are seen two houses on which the sun is shining.

Signed *L. Lhermitte*—77 in the right-hand lower corner.

Canvas. $15\frac{3}{4}$ by $22\frac{1}{2}$.

Engraved in *Magazine of Art*, Vol. VII, 1884, p. 126.

69. LE PARDON DE PLOURIN, BRITTANY.

In the foreground is a group of peasants who have just issued from a church; in the centre is seated a woman who is selling apples. Behind the group are the stone wall and green wooden gate of a churchyard, and a portion of the church is visible to the spectator's left. In the middle distance to the right are seen another group of peasants and portions of two cottages.

Signed *L. Lhermitte* in the left-hand lower corner.

Canvas. 16 by $22\frac{3}{4}$.

70. THE LATHE.

A man standing behind a lathe which he is working with his foot; various tools hang on the wall behind him; an axe lies on a block of wood in the foreground, and the floor is strewn with shavings.

Signed *L. LHERMITTE*—68 in the left-hand lower corner.

Charcoal. 18 by $10\frac{1}{2}$.

MARIS—MARKES

MARIS, MATTHYS (1839-1917), *By or after*.

Landscape and figure painter, born in 1839; was a brother of Jacobus and Willem Maris. In 1855 he was living with Alma Tadema at Antwerp; in 1860 he travelled in Germany and Switzerland; in 1870 he took part in the defence of Paris. In the 'seventies he came to London where he died in 1917.

90. THE HAY-CART. *By or after* Maris.

Effect of dawn or twilight. In the foreground are a horse and a waggon laden with hay, the latter being to the spectator's right. A woman stands talking to a man who is seated on the waggon smoking a pipe. Trees grow beside the road, and beyond them is a distant view of a town.

Inscribed *MM* 60 in red in the right-hand lower corner.

Panel. 7 by 12.

At the back is a label of Messrs. Buck and Reid.

Reproduced in the *Burlington Magazine*, Vol. X, p. 348.

"It indicates an effort to combine the realism of Dutch landscape with a sentiment deeper and graver than that by which Dutch landscape is commonly inspired, though the effort cannot be regarded as wholly successful. The use of asphaltum to enrich the shadows has seriously affected the condition of the picture and has produced just the effect of heaviness which the painter sought to avoid."—Extract from an article by Sir Charles Holmes in the *Burlington Magazine*, Vol. X, p. 353; he adds in a foot-note, "M. Van Wisselingh's recent investigations have proved that (t)his painting is not by Maris but an enlargement of an existing original from his hand. Its defects are thus accounted for."

MARKES, ALBERT ERNEST (1865-1901).

Born in 1865; son of Richmond Markes, a marine artist who worked at Newquay, Cornwall. He began life as a shop assistant, but soon left this employment to work for a dealer in works of art, for whom he painted at Leigh-on-Sea and Southend. Another dealer subsequently sent him to Belgium and Holland. Markes was colour-blind. He died in or about 1901.

113. DUTCH FISHING-BOATS.

A flat sandy shore, on which several fishing boats have been stranded by the receding tide; in the foreground is an anchor half buried in the sand; on the right are the remains of a wooden groin, and a distant windmill.

Signed *Albert* in the left-hand lower corner. The signature *Albert* was used at the request of an employer.

Water-colour. 14 $\frac{3}{4}$ by 22 $\frac{1}{4}$.

MICHEL—MILLET

MICHEL, GEORGES (1763–1843).

Born at Paris in 1763; was apprenticed to a painter named Leduc; worked for a time as a picture restorer. Was influenced by the Dutch landscape painters, and is regarded as a precursor of Rousseau. His landscape subjects are chiefly derived from the environs of Paris. He exhibited at the Salon from 1791 to 1814 and continued to paint till the year of his death, which occurred in June 1843.

67. THE MILL.

To the spectator's left is a cliff surmounted by a windmill; below is a river with a boat; beyond, a wide landscape with a gleam of sunshine on some fields, and a village and distant hills. Stormy sky.

On panel. 18 $\frac{1}{8}$ by 14 $\frac{7}{8}$.

Reproduced in the *Burlington Magazine*, Vol. VI, 1904–5, p. 27, and facing p. 23 of C. Lewis Hind's *Landscape Painting from Giotto to the Present Day*, 1923.

"The little example of Michel . . . is an admirable one, showing how this poor and unappreciated artist turned away from the all-prevailing adoration of Claude to get a more fresh and serious inspiration from Rembrandt. No better proof of the genuineness of his sincere naturalism could perhaps be adduced than the fact that his works are not infrequently mistaken for those of Crome. . . . In the French school Michel occupies a position somewhat similar to that held by Wilson in England, the position of a pioneer who stands half-way between the old art and the new."—Extract from an article by Sir Charles Holmes, *Burlington Magazine*, Vol. VI, 1904–5, p. 26.

"The best and most characteristic Michel that I know is 'The Mill.' . . . It is a smallish, dark picture with an immense grey-blue sky, lightening in the centre. To the left stands the mill on a height, and outstretching is the plain of Montmartre, with a gleam of light falling across a cornfield in the middle distance. Unappreciated Michel of Montmartre loved those gleaming splashes."—C. Lewis Hind, *op. cit.*, p. 234.

MILLET, JEAN FRANÇOIS (1642–1679), *Attributed to*.

Known as Francisque. Baptised at Antwerp on the 27th April, 1642; was a son of a French ivory-turner. Studied under Laurens Francken, whose daughter he married. Worked principally at Paris, where he painted landscapes somewhat in the style of Poussin and Gaspard Dughet. Became an *agrégé* of the Académie Royale in 1673. Buried at Paris on the 6th June 1679.

107. LANDSCAPE. *Attributed to Francisque.*

In the foreground is a pathway beneath trees, some of which reach to the top of the canvas; on the path is a male figure in a red garment assisting a woman with a blue dress to rise. Mountains in the background.

Canvas. 27 by 19 $\frac{3}{4}$.

This painting was probably sold at Christie's in January 1869 at the sale of Peter Norton, Esq.,

MILLET

of Soho Square, as the same date is chalked at the back as in the case of No. C.A.I. 22 by Poussin above; it did not figure in the sale under the name of Millet, but may have been sold as a work of Gaspar Poussin.

MILLET, JEAN FRANÇOIS (1814-1875).

Millet, the painter of the French peasant, and one of the leaders of the "Barbizon School," was born of a peasant family at Gruchy in the parish of Gréville, near Cherbourg, in October 1814. In his youth he was a voracious reader. After studying at Cherbourg under artists named Dumoucel and Langlois, he received some assistance from the councils of the town and the department, and proceeded in 1837 to Paris, where he became a pupil of Paul Delaroche; he first exhibited at the Salon in 1840. He returned to Normandy, where he earned some money by painting signboards. Having married, he went back to Paris in 1842; after the death of his wife two years later, he revisited his home, married a second time, and returned to the capital; but in 1849 he removed to Barbizon, where, except for a year spent at Cherbourg, he resided for the remainder of his life. His most famous works, such as "The Angelus" and "The Gleaners," represent scenes from peasant life; he also painted portraits and landscapes, and executed some etchings. Millet died at Barbizon on the 20th January 1875.

47. THE WOOD SAWYERS.

Woodland scene: in the foreground the trunk of a tree, which is being sawn transversely by two men, the nearer of whom wears bright blue trousers; in the background is seen a man with uplifted axe, about to strike a tree.

Plate 22.

Canvas. 22½ by 32.

Formerly the property of Mr. W. E. Henley. Lent by Mr. Ionides to the Edinburgh International Exhibition, 1886, to the Dowdeswell Galleries in 1889, and to the Royal Academy Winter Exhibition, 1896.

A sketch of the picture, by William Hole, R.S.A., R.E., is reproduced in *Memorial of the French and Dutch Loan Collection, Edinburgh International Exhibition, 1886*, 1888; and the same artist executed an etching of the picture. The picture was engraved in the *Magazine of Art*, Vol. VII, 1884, p. 37, and reproduced in *The Studio* (winter number, 1902-3, on Corot and Millet); A. Tomson's *Jean-François Millet and the Barbizon School*, 1903, facing p. 66; the *Art Journal*, 1904, p. 285; and *L'Art et les Artistes*, Vol. V, 1907, p. 7. A picture post-card reproduction is on sale at the Museum catalogue stall.

A black and white study of the sawyers in this picture was exhibited at the Leicester Galleries in November 1921.

"Ambitious, vigorous to a startling degree, and intensely original . . . is a remarkable sketch . . . of two *Wood-Sawyers*. The sunlight glows in the fervid atmosphere, and the vast shadows are, by contrast, cool. The design as well as the composition of this extraordinary picture are obviously due to Millet's observation of an incident in nature. The exaggerated disproportions of the figures are such as actually to assist in intensifying the expressiveness of their attitudes. A daring coloration, involving the intense blueness of the nearer sawyer's breeches

MILLET

and the whiteness of another garment, is successful with regard to the local colours of the shadows and foliage of the wood the men are at work in. The good mezzotint of this capital example has spread its fame."—*The Athenæum*, 15th February 1896, p. 223.

"*The Wood Sawyers* . . . is almost unpleasant in colour, but evinces an unusual intensity of feeling for form in action. It is the side of Millet which touches on the art of Daumier."—*Athenæum*, 23rd July 1904, p. 119.

"Millet's famous 'Wood-sawyers' . . . in the sustained force of its rhythm comes very near to Daumier."—Sir Claude Phillips in *The Daily Telegraph*, 9th November 1923.

48. THE SHEPHERDESS.

Sheep grazing among trees. In the foreground on the spectator's right lies a dead branch of a tree, and beyond is a female figure leaning against a bank; she wears a blue shawl, a red blouse and a dark skirt. Evening effect. Plate 23.

Signed *J. F. Millet* in the right-hand lower corner.

Canvas. 8 by 12 $\frac{5}{8}$.

Engraved in the *Magazine of Art*, Vol. VII, 1884, p. 40, and reproduced in A. Thomson's *Jean-François Millet and the Barbizon School*, 1903, facing p. 18.

The picture is that which was sold as No. 6 at the Millet sale at Paris in 1875 for 3,300 francs, and was stated to date from about 1853–4. It bears at the back the trade label of Messrs. Goupil & Co. It was lent by Mr. Ionides to the Edinburgh International Exhibition, 1886, and to the Dowdeswell Galleries in 1889.

"That exquisite idyll, 'The Shepherdess,' so true to nature, so rich and sweet in colour; but no less so pure and simple in design, so choice in its selection of form, so severe in its composition, that it would serve for a bas-relief in marble, or, better still, to be modelled in white or blue, like the exquisite jasper-ware of Wedgwood or the cameos of the Portland Vase."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. VII, 1884, p. 43.

49. THE WELL.

In the foreground a female figure, wearing a white cap and blue blouse, is pouring water from a bucket into one of two jugs which stand before her. Behind her is a well covered with a conical roof of masonry. On the left of the well is a flight of stairs overhung by a tree, and on the right, in the background, is a building. In the foreground are some geese.

Signed *J. F. Millet* in the right-hand lower corner.

Canvas. 15 $\frac{3}{4}$ by 12 $\frac{3}{4}$.

Reproduced in A. Thomson's *Jean-François Millet and the Barbizon School*, 1903, facing p. 70.

The well shown in this picture forms part of the outbuildings of Millet's house at Gruchy. The picture, which is reproduced in E. Moreau-Nélaton's *Millet Raconté par Lui-Même*, 1921, Vol. II,

MILLET

fig. 105, under the title "Le Puits de Gruchy (1854)," may be compared with the reproduction in the same work (Vol. III, fig. 310) of a photograph of the actual well and steps.

The picture is probably identical with lot 12 in the Millet sale at Paris, on the 10th May 1875, which was bought by Durlacher for 2,300 francs. It belonged subsequently to the late Mr. Henry Hill of Brighton; at the sale of his pictures at Christie's, on the 25th May 1889, it was bought (lot 39) by Messrs. Buck and Reid for £78 15s.

172. LANDSCAPE, with a terminal figure.

Woodland scene on the top of a cliff near the sea. In the foreground is a stone terminal figure hung with wreaths; on the spectator's left, in the distance, is the seashore, with men launching a boat.

Signed *J. F. Millet* in the lower left-hand corner.

Canvas. 18 by 15.

At the back is a seal—"Vente J. F. Millet." The painting is perhaps identical with "Falaises de Gréville. Étude d'après nature. 1854," which was sold for 1,500 francs (lot 10) at the Millet sale at Paris on the 10th May 1875; the dimensions are, however, reversed. The picture in the Ionides Collection formerly belonged to the late Mr. Henry Hill of Brighton, and was sold at Christie's (lot 38), as "A wooded coast scene, with a statue of Terminus," on the 25th May 1889, for twelve guineas to Messrs. Dowdeswell. Mr. Ionides is believed to have acquired it from Messrs. Buck and Reid.

A picture post-card reproduction is on sale at the Museum catalogue stall.

50. THE FARM ON THE HILL.

In the foreground on the left is a tree; on the right is rough ground. In the background rises a small hill, partly wooded; on the top are farm buildings.

Stamped *J.F.M* in the lower right-hand corner.

Water-colour. $4\frac{3}{8}$ by $6\frac{1}{4}$.

51. LANDSCAPE.

In the foreground are a strip of meadow and a hedge, with a tree on the left and another on the right. Beyond the hedge the ground rises. On the slope just to the right of the centre are farm buildings embosomed in trees. There are trees also on the sky-line.

Stamped *J.F.M* in the lower left-hand corner.

Water-colour. 2 by 4.

Reproduced on p. M. 63 of *The Studio*, winter number, 1902-3, on Corot and Millet.

NATUS

52. LANDSCAPE.

In the centre of the foreground are three small trees, apparently growing in a disused quarry. Beyond the quarry are hills divided into fields, with hedges and trees. On the sky-line on the left is a red-roofed house.

Stamped *J.F.M* in the lower left-hand corner.

Water-colour. 6 by $7\frac{7}{8}$.

Reproduced on p. M. 64 of *The Studio* winter number, 1902-3, on Corot and Millet.

53. LANDSCAPE.

In the foreground is a level meadow with trees on the left and a solitary tree on the right. In the background a low grass-covered hill rises behind a mass of brushwood. Trees and buildings are suggested on the sky-line.

Plate 24.

Stamped *J.F.M* in the lower left-hand corner.

Water-colour. 6 by $7\frac{7}{8}$.

NATUS, JOHANNES (*fl.* 1661).

Little is known of this painter, who in 1661 or 1662 was a member of the Painters' Guild at Middelburg, Holland.

92. AN INTERIOR.

In the foreground are three men at a small round table; two of them, one seated on a chest and the other standing beyond him, are playing cards; the third, holding a brown jug in his right hand and a glass in his left, is seated on a stool to the spectator's left, and is watching the players. On the floor in front of them lie a broken pipe and three cards. In the background, to the left, on a raised platform in a recess, is a smith stooping over his furnace.

Signed *J Natus. A°. 1661.* on the floor in the foreground; the J and N form a monogram.

Panel. $21\frac{3}{8}$ by $19\frac{7}{8}$.

At the back of the panel is a seal, probably of the 17th century, with the Papal tiara surmounted by the crossed keys.

This is perhaps the "Interior with Boors playing Cards," ascribed to Brouwer, bought by Mr. Ionides at the sale of Peter Norton's pictures at Christie's on the 23rd January 1869 (lot 1749).

ORCAGNA

ORCAGNA (1308 ?–1368 ?), *School of*.

Andrea di Cione, known as Orcagna. Born at Florence about 1308; was the son of a goldsmith. Painted frescoes and tempera pictures of religious subjects, and was also an architect and sculptor. Was registered in the Painters' Guild at Florence in 1343, and in the Sculptors' Guild in 1352; worked also at Orvieto. Supposed to have died at Florence in 1368.

104. CORONATION OF THE VIRGIN. *School of Orcagna.*

On the spectator's right is the seated figure of the Saviour, seen in profile; He wears a red garment and a long blue cloak lined with white and edged with gold embroidery, and is placing a golden crown on the head of the Virgin, who is seated opposite to Him, clad in a white dress lined with black and embroidered with gold at the edges. Gilt haloes and background; floor ornamented with plants and birds decoratively treated.

Plate 25.

Tempera on panel with pointed arched top. 46½ by 30½.

Reproduced in O. Sirén's *Giotto and Some of his Followers*, 1917, Vol. II, plate 208, and in R. Van Marle's *Development of the Italian Schools of Painting*, Vol. III, 1924, p. 489.

This picture has been ascribed to various Italian artists working during the first half of the 14th century. At the back is written *Agnolo Gaddi*, but it was exhibited as a painting by Giotto at the Exhibition of Early Italian Art held at the New Gallery in 1893–4. Sir Claude Phillips, however, writing in the *Magazine of Art*, Vol. XVII, 1893–4, p. 145, described it as "not by Giotto, but a beautiful production dating from a period later in the 14th century, and more in the style of Orcagna." Paul Schubring, in the *Jahrbuch der königlich preussischen Kunstsammlungen*, Vol. XXI, 1900, p. 164, attributes it to Bernardo of Florence (working 1328–48); Georg Graf Vitzthum, basing his opinion on a photograph, ascribes the picture to the same painter, identifying him with Bernardo Daddi (see his monograph on *Bernardo Daddi*, 1903, pp. 21, 62, 63); Oswald Sirén in Vol. I of his work on *Giotto*, 1908 (pp. 72, 73, 89), and R. Van Marle, *op. cit.*, p. 487, ascribe it to Nardo di Cione (d. 1365); and Count Umberto Gnoli, inspector of Fine Arts at Rome, once expressed the opinion that the painting is by Allegretto Nuzi da Fabriano.

The subject was a favourite one among the followers of Giotto, and numerous 14th-century Italian paintings are extant in which it is more or less similarly treated as regards composition. Among such works may be mentioned those by or ascribed to Bernardo Daddi in the (Königliche) Gemälde-Galerie at Berlin (repetitions at Altenburg and in the Louvre); Orcagna in the National Gallery (No. 569); an artist of the school of Giotto in the National Gallery (No. 568); Agnolo Gaddi or Giotto in the collection of Sir Hubert Parry at Highnam Court, near Gloucester; Taddeo Gaddi or Giotto in Santa Croce, Florence; and paintings in the Regia Pinacoteca at Bologna, the Museo Nazionale at Florence, the lower church of St. Francis at Assisi, and the Cappella dell' Arena at Padua.

"It is one of the numerous representations of the 'Coronation of the Virgin' which follow more or less the design of Giotto in his famous altar-piece at Santa Croce. We have two of them in the National Gallery, one by Orcagna, the other by some less able of the Giotteschi. But that belonging to Mr. Ionides is more beautiful than either of these, more refined in form, more sweet in colour. . . . The hands of the Virgin, which differ from those of the prototype

OSTADE

both in form and position, are extremely sensitive. The artist . . . was no mere copyist of traditional types, but a painter of independent thought trying, as far as the trammels of his subject and the imperfection of his skill would allow him, to press some of his own fresh life into the service of Christ."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. VII, 1884, pp. 209, 210.

"We hesitate to say that the fine *Coronation of the Virgin* is by Giotto; it looks rather like the work of a Pisan painter, but it is hard to find a suitable name for it. It is noteworthy for suavity and grace, for pure forms, and colours which originally must have been extremely harmonious and vivid; even now they have a good deal of the splendour of an illumination."—*The Athenæum*, 13th January 1894, p. 56.

"*The Coronation of the Virgin* is a truly beautiful work of the school of Orcagna, and the treatment of the black-and-white drapery shows singular refinement of taste, and points to some remarkable and original artist, whose name may come to light when the work of the Trecento is more fully understood."—*Athenæum*, 23rd July, 1904, p. 119.

"Nardo's connection with Bernardo Daddi is further illustrated by the fact that several modern authorities have attributed one of his most characteristic large altar-pieces to Bernardo. We refer to his large 'Coronation of the Virgin' in the Ionides Collection. . . . Corresponding types may easily be found in the Paradise fresco" (Cappella Strozzi, Santa Maria Novella, Florence), "especially among the beatified maidens on the right side. Although we can here trace Orcagnesque elements in the figure drawing and the types, we cannot fail to notice the inferiority of this work to what we have previously seen of Andrea's, both in the figures and in the treatment of drapery. Something of the powerful structure is lacking, and not a little of the plastic sharpness and clarity on which we have laid special emphasis in Orcagna's painting."—Oswald Sirén, *Giotto and Some of his Followers*, 1917, Vol. I, p. 251.

"A more profound sentiment emanates from this picture than from most of Nardo's other works. The drapery is broader than in our artist's earlier productions, but the folds do not yet hang in the loose Gothic manner of a later development."—R. Van Marle, *op. cit.*, Vol. III, p. 488.

OSTADE, ADRIAEN VAN (1610–1685).

Baptised at Haarlem in 1610. Studied under Frans Hals. Was a member of the Guild of St. Luke at Haarlem and became its dean in 1662. Painted scenes from Dutch peasant life, interiors, landscapes with figures, and a few portraits. Buried at Haarlem on the 2nd May 1685.

83. THE ITINERANT MUSICIAN.

Group of five figures: on the spectator's left is an old man wearing a tall felt hat; he is playing a hurdy-gurdy; to his left are three children, and on the extreme right of the picture a man looking over the half-door of a house. In the background are the wall of the house and trees. *Plate 26.*

Signed *A v Ostadé* in the right-hand upper corner.

Panel. $14\frac{1}{2}$ by $13\frac{5}{16}$. The figure of the musician is on a smaller panel, $10\frac{1}{16}$ by $8\frac{3}{8}$, which has been let into the lower left-hand corner of the larger panel.

PIER FRANCESCO—POTTER

This picture is perhaps that referred to by Smith on page 86 of the Supplement to the *Catalogue Raisonné*:—"A picture representing the same subject" (*i.e.* The Itinerant Musician), "in which the Musician is surrounded by three children (size, 13 in. by 12½ in.—P.), was sold in Paris in an anonymous Collection, 1795, for 20,000 *assigns*." The descriptions of lot 84 at the Hugh Ker Cokburne sale at Christie's on the 2nd March 1860, and of lot 99 at the sale of the property of a nobleman at Christie's on the 7th April 1876, agree with the picture in the Ionides Collection. It was bought by Mr. Ionides at Christie's on the 1st May, 1880 (lot 101), and was lent by him to the Old Masters Exhibition at the Royal Academy in 1894.

An etching by Ostade, dated 1647, resembles the figure of the musician in this painting.

PIER FRANCESCO, FIORENTINO (*fl.* 1475–1497).

A Florentine priest and painter, working about 1475–97. Possibly a pupil of Fra Angelico or Benozzo Gozzoli; an imitator of Filippo Lippi.

99. VIRGIN AND CHILD.

Half-length figure of the Virgin to the spectator's left; she wears a blue and red dress and a white head-dress, and a nimbus surrounds her head. She is holding and looking down upon the naked figure of the Child, who stands upon a table or ledge and holds in His left hand a seed from a pomegranate which lies upon a pedestal to the right; round His head is a nimbus. Background of gold, studded with star-shaped ornaments.

Panel. 26½ by 16.

Plate 27.

Lent by Mr. Ionides to the Exhibition of Early Italian Art, held at the New Gallery in 1893–4.

A painting formerly in the collection of M. Édouard Aynard at Lyons bears some resemblance to this picture (*cf.* the reproduction facing page 74 of the sale catalogue of the Aynard Collection, which was sold at Paris on the 1st–4th December 1913).

POTTER, PAUL (1625–1654), *Possibly by.*

Baptised at Enkhuizen, on the 20th November 1625; was a son and pupil of Pieter Potter, an artist. In 1646 he was a member of the Painters' Guild at Delft; he removed to the Hague in 1649, and subsequently to Amsterdam, where he died in January 1654. He painted animals and landscapes, and executed a few etchings.

82. STUDIES OF ANIMALS. *Possibly by Potter.*

Studies of a donkey, seven cows and oxen and six sheep.

Canvas. 13¾ by 9¾.

Engraved in the *Magazine of Art*, Vol. VII, 1884, p. 212.

It is not known on what the attribution to Potter, which is considered very doubtful, is based. André Plumot (1829–1906) and Rosa Bonheur (1822–1899) executed sheets of animal studies of a similar character.

POUSSIN

POUSSIN, NICOLAS (1594-1665).

Born near Les Andelys in 1594. Having studied under Quentin Varin, he went at the age of eighteen to Paris, where he became a pupil of Ferdinand Elle and another artist. After working for some years at Paris and in various parts of France, he settled at Rome in 1624, and worked under Domenichino. He painted religious, historical and mythological subjects, and landscapes. In 1640 he went to Paris at the invitation of Louis XIII, but he returned in 1642 to Rome and died there on the 19th November 1665.

22. ARTISTS SKETCHING AMONGST RUINS.

Figures and classical architecture. In the foreground is a standing figure in blue and yellow garments; at his feet sits a man sketching, clad in a red robe; another artist, clothed in black, leans against a fluted column which stands on a low wall; against this are placed two portfolios, and behind on the spectator's left is a figure in a yellow robe. On the extreme right is seen part of another fluted column, behind which a figure carrying a portfolio is just disappearing. Behind the three central figures rises a large archway, and in the background are the ruins of an aqueduct. *Plate 28.*

Canvas. $38\frac{1}{2}$ by $28\frac{3}{4}$.

This work was formerly in the collection of Peter Norton, Esq., of Soho Square, and was sold at Christie's to Cara on the 16th January 1869 for £12 10s.

Stated by Emile Magne (*Nicolas Poussin*, 1914, p. 215, No. 276) to have been engraved by L. de Chatillon.

Several authorities have expressed the opinion that this is a genuine, if unusual, work by Poussin. Otto Grautoff, however, in his *Nicolas Poussin, Sein Werk und Sein Leben*, 1914, Vol. II, p. 265, says: "The motif appears to us too realistic for Poussin. The numerous blackish shadows show affinity with Caravaggio. There is no old record or engraving of this picture" (free translation).

"Admirable in gesture, and marked with a fine sense of the solemnity and the solitude of ruins."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. VII, 1884, p. 211.

21. VENUS ARMING ÆNEAS. *After Poussin.*

"Arma sub adversa posuit radiantia quercu.
Ille, decæ donis et tanto latus honore,
Expleri nequit."

—Virgil, *Æneid*, lib. VIII, 616-618.

Landscape with figures. On the ground are two nymphs and a river-god; to the spectator's left stands Æneas wearing a helmet with a large crest; in the centre floats the nude figure of Venus, attended by two swans and three amorini. She points with her left hand to a set of arms and armour which rests against a tree on the right.

Canvas. $41\frac{1}{2}$ by $50\frac{1}{2}$.

REGAMEY

The pedigree of this painting is uncertain. On the back of the stretcher are seals (1) of a member of the Dolgorouki* or Dolgoroukov family, and (2) of the Lille customs-house, and a railway luggage label showing that the picture travelled from Valenciennes to Lille. The painting may be identical with that sold in the collection of Dr. Girou de Buzareingues at Paris in 1892 (Mircour, *Dictionnaire des Ventes*, Vol. VI, p. 61; *Chronique des Arts*, 1892, p. 73); Otto Grautoff (*Nicolas Poussin, sein Werk und Sein Leben*, 1914, Vol. II, p. 109) thinks it may be the picture mentioned by Smith in his *Catalogue Raisonné* as belonging to Lady Clarke.

The Ionides picture is almost identical in size and composition with the painting bought at the Van Cuyck sale at Paris on the 7th February 1866 for the Museum at Rouen (see the reproductions in P. Lafond's *Le Musée de Rouen*, 1905; O. Grautoff, *loc. cit.*, and M. Nicolle's *Le Musée de Rouen*, 1920, p. 34). It is probably the Rouen picture which is described by G. P. Bellori in his *Vite de' Pittori*, etc., 1672, pp. 446, 447, and mentioned by Félibien in his *Entretiens sur les Vies et sur les Ouvrages des plus excellents Peintres*, 4th part, 1685, p. 399: the latter author states that the picture was painted in 1639. It was probably also from the Rouen painting that Alexis Loir (1640 ?-1713) made his engraving (see the print No. C.A.I. 133 in this Collection).

The Ionides picture, formerly thought to be by Poussin himself, is an old copy. The Rouen picture is 142 cm. in length, and is thus several inches longer than the picture in the Ionides Collection, the reason being apparently that a strip has been cut from the right-hand end of the latter, so that a portion of the tree against which the arms are placed is missing. There are slight differences in the foliage of the trees, and the trunk of the tree on the left, which is broken off in the Rouen picture, is prolonged in the Ionides version to the edge of the canvas: Loir's engraving agrees in this respect with the painting at Rouen.

The picture in the Ionides Collection is reproduced on p. 182 of Walter Friedlaender's *Nicolas Poussin, die Entwicklung seiner Kunst*, 1914.

Otto Grautoff (*op. cit.*, Vol. I, p. 134) criticises the original picture as follows: "Venus . . . and the nymph below her, who is combing her blonde hair, are the most successful figures in the composition, the hero of which recalls Cortona. Only details charm us; as a whole the picture lacks a uniform rhythm. Æneas, who is entering the group of the gods as it were by chance, overloads the composition, and being without formal relationship to the other figures merely serves, in mass and colour, as a complement to the delightful still-life group of arms in the foreground on the right. The bright gleams on the arms and on Æneas' helmet, which come from a nearer source of light, do not agree with the golden sunset tints in the landscape" (translation).

REGAMEY, GUILLAUME (1837-1875).

Born at Paris, on the 22nd September 1837; was the son of a lithographer. Attended a drawing school where, like Fantin-Latour, Legros and Ihermitte, he received lessons from Lecoq de Boisbaudran; also frequented the studio of François Bonvin, and paid much attention to the study of anatomy. Painted military subjects, etc., in oils, water-colours and pastel, developing a new manner, less formal than that hitherto in vogue. During the war of 1870 he was in London, where he drew for the *Illustrated London News*. He returned to France in 1871. His life was a prolonged struggle against ill-health. He died at Paris on the 3rd January 1875.

* Prince George Dolgorouki, a Russian general, died at Courbevoie on the 27th June 1829.

REGAMEY

71. A TEAM OF PERCHERON HORSES.

Three horses harnessed to a cart, standing on a ridge of earth. On the spectator's right in the foreground near the cart, which has just been tipped up, stands a labourer holding a pickaxe, with his back to the spectator. Cloudy sky.

Signed *Regamey Guillaume*. 70. in the left-hand lower corner.

Canvas. 24 by 40 $\frac{3}{4}$.

Engraved in the *Magazine of Art*, Vol. VII, 1884, p. 120; reproduced in the *Art Journal*, 1904, p. 287; in *L'Art et les Artistes*, Vol. V, 1907, p. 13; and by a firm called Les Arts Graphiques.

"The 'Mud-Cart' . . . is a pleasant thought of his (Regamey's) less serious moments, its execution is thorough and solid, and it shows the fruit of his long and loving study of the horse. Even here he never sacrificed truth to elegance. . . . Yet, whenever sincerity permitted, he delighted to depict its beauty and its spirit. In this little picture he has evidently enjoyed his opportunity, and has placed the young leader so that its graceful silhouette shall show fair against the sky."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. VII, 1884, p. 126.

72. THE SENTINEL.

A soldier in blue overcoat and hood is leaning against a tree in the foreground, and facing to the spectator's right. His rifle, with bayonet fixed, rests against his right shoulder. Trees, etc., in the background.

Signed *Regamey Guillaume*. 1870. in the left-hand lower corner.

Canvas. 21 $\frac{3}{4}$ by 18.

73. ARAB HORSE-SOLDIERS.

Landscape with bare hills. In the foreground are two Arab horsemen with red cloaks, and between them a man on foot driving two laden mules. The party is descending a declivity towards the spectator's right, and is preceded at a distance by another horseman.

Signed *Regamey Guillaume* 71. in the left-hand lower corner.

Canvas. 30 by 41 $\frac{3}{8}$.

This picture may have been painted in England, for the London address of Regamey, viz., 6 Holland Road, Kensington, W., is written at the back.

74. A FRENCH TRUMPETER.

Full-length standing figure of a soldier turning slightly to the spectator's right. He wears a blue cap, uniform and cape, and white gaiters. In his

REMBRANDT

left hand he holds a rifle sloped against his shoulder, and in his right hand a trumpet.

Signed *Regamey Guillaume* | —1869— on the right.

Pastel. 18 $\frac{1}{4}$ by 12.

75. A FRENCH DRUMMER.

Full-length figure of a soldier standing at ease, and turning slightly towards the spectator's left. He wears a tall helmet, a blue coat with red epaulettes, red trousers and white gaiters; on his back he carries his kit. At his feet, on the spectator's left, stands a drum.

Signed *Regamey Guillaume*. 68 on the right.

Pastel. 18 $\frac{1}{4}$ by 12.

REMBRANDT VAN RIJN (1606–1669).

Born at Leyden, on the 15th July 1606; was the son of a miller. Studied at Leyden under Jacob van Swanenburg and at Amsterdam under Pieter Lastman; returned to his native town and practised there till about 1631, when he removed to Amsterdam. Rembrandt became bankrupt in 1656, and his latter years were occupied by a prolonged struggle against adverse circumstances. He painted portraits, biblical subjects, etc., and produced numerous etchings. He died at Amsterdam in October 1669.

78. ABRAHAM DISMISSING HAGAR AND ISHMAEL.

The subject is taken from *Genesis*, xxi, 14.

In the foreground is Hagar in eastern costume, seated upon a caparisoned ass and looking tearfully at Abraham, a bearded figure in a long robe who stands at her right with his right arm outstretched. To Hagar's left is young Ishmael who holds the ass by a cord. In the background are buildings, and, to the spectator's right, two figures of women. An effect of dawn is apparently represented. *Plate 29.*

Signed *Rembrandt* f 1640 in the lower right-hand corner.

On panel, which has been repaired near the top. 15 $\frac{1}{2}$ by 21.

Reproduced facing p. 70 of Vol. IV, 1900, of the English translation of Dr. W. von Bode's *The Complete Work of Rembrandt*, and on p. 222 of the 3rd ed. of the *Klassiker der Kunst* volume on Rembrandt.

This painting is probably the same as that which fetched 320 florins at the sale of Willem Fabricius van Almkerk at Haarlem on the 19th August 1749 (*see* Smith, *Catalogue Raisonné*, Vol. VII, p. 2). It next appears in the collection of Bourchier Cleeve (b. 1715, d. 1760), who acquired most of his pictures abroad. He bequeathed his seat at Foot's Cray, Kent, and his other possessions to his only daughter and heir, Elizabeth, who in 1765 "carried them in marriage"

REMBRANDT

to Sir George Yonge, Bart. (b. 1731, d. 1812). His collection of pictures was sold by auction on the 23rd and 24th March 1806. The Rembrandt, described in the Catalogue as "An undoubted Picture of this great Master," fetched 41 guineas. It was again sold on the 9th May 1812, at the sale of John Parke's Collection, where it was described as being "from Mr. Bouchier Cleeve's Collection," and realised £199 10s.; and it is stated to have been bought in at the sale of the Woodburn Collection in 1818. Fourteen years later it was exhibited at the British Institution. On the back of the panel is the following inscription :—

British Institution for the year 1832
Globe 9 July/32

No. 28. "Abraham dismissing Hagar." Rembrandt(t).

This is a small picture of that great gen(ius) whose knowledge of light and shade is here displayed in a very extraordinary manner.

It was probably the sight of this picture which prompted Byron to write the following line in that singular poem of his, *Juan* :—

"Here Rembrandt's darkness almost equals light."

According to Smith (*Catalogue Raisonné*, Vol. VII, p. 2), the picture was in 1836 in the possession of L. Crespigny, Esq. It belonged in 1885, if not earlier, to Mr. Ionides, who lent it to the Old Masters Exhibitions at the Royal Academy in 1894 and 1899, and to the "Rembrandt Tontoonstelling" held at Amsterdam in the autumn of 1898.

Rembrandt made an etching (dated 1637) of the same subject, but the composition is quite different.

"Arbitrary, but striking and mysterious in its light. . . . (Hagar), brilliantly illuminated from an unseen source, is being led through a rich transparent darkness which envelops without concealing Abraham and her son. She is a beautiful Jewess of a far more refined type than is usual with the master, and is dressed in a rich semi-oriental costume, composed of white turban and gauzy skirt, puce jacket and blue sash, flashing in the strange light which also catches a jewel in Abraham's head-dress. She is seated on an eastern carpet. The execution of the picture is very unequal in finish, though masterly throughout. In the face of Abraham and the half-illuminated parts of Hagar's dress it is miraculously subtle, and in the lavishness of the labour concentrated on a few important parts it reminds one of the 'Hundred Guilder' print and other of Rembrandt's etchings."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. VII, 1884, p. 214.

"A genuine but, to our mind, rather unpleasing example of Rembrandt's least worthy aspect. It is forced and theatrical in lighting, unduly tight and polished in handling."—*Athenæum*, 23rd July 1904, p. 119.

163. REMBRANDT IN A BROWN COAT. *After Rembrandt.*

Bust portrait, nearly full-face, turning to the spectator's right and looking at the spectator. He is clean-shaven, except for a slight moustache, and wears a black felt hat.

Canvas, oval. 28½ by 23¼.

The original, which is rectangular, was painted about 1659, and is now the property of Lord Ashburton.

ROSSETTI

ROSSETTI, GABRIEL CHARLES DANTE (1828-1882).

Born in London on the 12th May 1828; was the son of Gabriel Rossetti, an Italian refugee and Professor of Italian at King's College. He was educated at King's College, where he studied drawing under J. S. Cotman. In 1845 he entered the Royal Academy Schools, and in 1848 was admitted to the studio of Ford Madox Brown. Rossetti was one of the founders of the pre-Raphaelite school. He exhibited his first picture in 1849; his last great picture, "Dante's Dream," was finished in 1871. He was assisted by Burne-Jones and others in 1857-8 in decorating the Debating Hall, now the Library, of the Oxford Union Society. Besides painting, he wrote "The Blessed Damozel" and other poems. The mystical intensity of his works, both in painting and poetry, did much to revive a taste for poetic art in England. He lived latterly at 16 Cheyne Walk, Chelsea, for a time with his brother (W. M. Rossetti), Swinburne and Meredith. He died at Birchington, Kent, on the 9th April 1882, and was buried in the churchyard there.

3. THE DAY DREAM.

"The thronged boughs of the shadowy sycamore
Still bear young leaflets half the summer through;
From when the robin 'gainst the unhidden blue
Perched dark, till now, deep in the leafy core,
The embowered throstle's urgent wood-notes soar
Through summer silence. Still the leaves come new;
Yet never rosy-sheathed as those which drew
Their spiral tongues from spring-buds heretofore.
Within the branching shade of Reverie
Dreams even may spring till autumn; yet none be
Like woman's budding day-dream spirit fann'd.
Lo! tow'rd deep skies, not deeper than her look,
She dreams; till now on her forgotten book
Drops the forgotten blossom from her hand."

(Sonnet by the Artist.)

Full-length figure of a lady (Mrs. William Morris) wearing a green dress and seated towards the left in the branches of a sycamore; she is looking towards the spectator; her left hand, in which is a sprig of honeysuckle, rests on an open book upon her lap; her right hand grasps an upright branch.

Plate 30.

Signed *D. G. Rossetti*. 1880 in the right-hand lower corner.

Canvas. 62½ by 36½.

Lent by Mr. Ionides to the Royal Academy Winter Exhibition, 1883.

Reproduced facing p. 198 of H. C. Marillier's *Dante Gabriel Rossetti*, 1899, and p. 140 of the same author's *Dante Gabriel Rossetti*, 1904, in the *Burlington Magazine*, Vol. V, 1904, p. 459, and in *International Art, Past and Present*, part 7, plate 40, published by Messrs. Virtue & Co.

There is a large crayon study for this painting in the University Galleries, Oxford, with the head finished in colours.

ROSSETTI

"*The Day Dream*, which Rossetti at first thought of calling *Monna Primavera*, is a beautiful portrait of Mrs. Morris. . . . Like many of Rossetti's important pictures it remained unexecuted for years after the original studies had been prepared. It may almost be said, in fact, that some of the drawings done from Mrs. Morris in 1868, such as Mr. Watts-Dunton's *Reverie*, were preparations for the *Day Dream*, which continually occupied his thoughts. . . . It has been recorded, as an instance of Rossetti's painstaking and scrupulous particularity, that a friend saw him, after the figure in the *Day Dream* was finished, deliberately set to and paint out all the lower portion because he thought on reconsideration that the limbs were made too short. . . . This involved first copying on to a separate canvas the sycamore shoots which were painted on top of the drapery, because the season of the year had passed for obtaining fresh specimens. The head in *The Day Dream* was also entirely repainted once if not more times because Rossetti felt dissatisfied with the result."—H. C. Marillier, *Dante Gabriel Rossetti*, 1899, pp. 199, 200.

"The *Day Dream*, . . . while rather more typical of Rossetti's attitude and of his power as a painter than many of his other oil-paintings, cannot really be ranked with such pictures as those in the Tate Gallery, in which his genius concentrates itself more passionately, or with the two or three other works in oil, such as *The Beloved*, in which he is a great and completely equipped master. In such company *The Day Dream* would appear diffuse and lacking in conviction."—Sir Charles John Holmes, in the *Burlington Magazine*, Vol. V, 1904, p. 456.

4. SEATED FIGURE OF A GIRL.

Full-length figure of a girl, seated towards the spectator's right; she is stooping forward, and her bare arms rest upon her thighs; her eyes are directed towards the spectator.

Signed *D G R/Penkill*/1869 on the left near the bottom.

Rossetti stayed at Penkill Castle, the seat of Miss Boyd, in 1869.

Red and black chalk on rough paper; a strip of paper $2\frac{1}{4}$ in. wide has been added at the bottom; $25\frac{3}{8}$ by $21\frac{1}{2}$.

5. PORTRAIT OF A LADY.

Three-quarter-face head of a young lady turning and looking towards the spectator's right.

Signed with a monogram and the date 1867 in the lower right-hand corner.

Red and black chalk on grey paper. $18\frac{1}{4}$ by $14\frac{1}{4}$.

Reproduced in *The Burlington Magazine*, Vol. V, 1904, p. 457.

A picture post-card reproduction is on sale at the Museum catalogue stall.

ROSSETTI

6. HEAD OF ANDROMEDA.

A three-quarter-face female head in a horizontal position; her long hair hangs down on the left-hand side of the picture.

Signed with a monogram and the date 1868 in the left-hand lower corner.

Red chalk on grey paper. $20\frac{7}{8}$ by 18.

A sketch for portion of a picture entitled *Aspecta Medusa* which was never completed.

A picture post-card reproduction of the drawing is on sale at the Museum catalogue stall.

7. STUDY OF THE HEAD OF A WOMAN.

Three-quarter face, turning slightly towards the spectator's right, and looking downwards. Plate 31.

Signed with a monogram in the right-hand lower corner.

Pencil. $9\frac{3}{8}$ by $7\frac{7}{8}$.

Reproduced in *The Burlington Magazine*, Vol. V, 1904, p. 457.

1149. PORTRAIT OF THE LATE MRS. ZAMBACO, née MARY CASSABETTI.

Three-quarter-face head of a girl looking downwards towards the spectator's left.

Crayon drawing. $20\frac{5}{16}$ by $15\frac{5}{16}$.

Lent by Mr. Ionides to the Winter Exhibition at the New Gallery in 1897-8.

1150. PORTRAIT OF THE LATE MRS. CORONIO, née AGLAIA IONIDES, sister of the testator.

Bust portrait of a lady turning her head three-quarters to the spectator's right and looking downwards in that direction; her body is turned very slightly to the left. She wears a necklace, and a medallion is suspended in front of her dress.

Signed with a monogram and dated 1870 in the upper right-hand corner.

Crayon drawing. $21\frac{3}{16}$ by 18.

Lent by Mr. Ionides to the Winter Exhibition at the New Gallery in 1897-8.

ROUSSEAU

ROUSSEAU, PIERRE ÉTIENNE THEODORE (1812-1867).

Known as Théodore Rousseau. Born at Paris on the 15th April 1812; was the son of a tailor. He received lessons from a landscape painter named Rémond, and subsequently from Guillon Lethière, a painter of the classical school, but he was largely self-taught, and studied from nature in various parts of France. He was especially fond of forest scenery, and many of his landscapes represent views in the forest of Fontainebleau. He first exhibited in 1831, but it was not till about 1848 that his work became popular; he was awarded the cross of the Legion of Honour in 1852, and a first-class medal at the Paris Exhibition of 1855; and he was president of the International Jury at the Paris International Exhibition of 1867. He settled at Barbizon in 1844, and it was there that his death took place on the 22nd December 1867. "As a pioneer of naturalism in landscape his position is analogous to that of Constable in England."

54. A TREE IN FONTAINEBLEAU FOREST.

In the foreground a large oak tree, which is beginning to assume autumnal tints; rising ground in the distance; cloudy sky.

Canvas. $16\frac{1}{4}$ by $21\frac{1}{2}$.

Lent by Mr. Ionides to the Edinburgh International Exhibition, 1886.

Reproduced facing p. 194 of *Jean-François Millet and the Barbizon School*, 1903, by A. Tomson. A "splendid oak tree, felt even into the inmost recesses of its great being. Without any attempt at minute imitation, it is drawn and modelled with inexhaustible patience; there is no flat or confused space in it. The air passes through the leaves, the birds could fly through the branches; but it is not only a tree, it is a type of the great immovable forces of nature."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. VII, 1884, p. 42.

"The powerful, if heavier, portrait of an Oak Tree (which for years bore the name of Le Rageur, a famous oak in the Chaos d'Apremont) is perhaps even more characteristic" (than No. 55 below) "of the manner in which Rousseau approached the Fontainebleau landscapes which form so large a part of his achievement."—Sir Charles Holmes in the *Burlington Magazine*, Vol. VI, 1904-5, p. 26.

55. A LANDSCAPE.

A pool with trees growing on the bank in the middle distance; rising ground in the background to the spectator's left; stormy sky. *Plate 32.*

Millboard. $9\frac{3}{4}$ by $13\frac{7}{8}$.

At the back are a red seal of Jules de Brawere, Expert, Bruxelles, and an extract from a French or Belgian sale catalogue at which the picture was lot 64.

Lent by Mr. Ionides to the Edinburgh International Exhibition, 1886. A sketch of it, by William Hole, R.S.A., R.E., is reproduced in *Memorial of the French and Dutch Loan Collection, Edinburgh International Exhibition, 1886*, 1888. The picture is engraved in the *Magazine of Art*, Vol. VII, 1884, p. 43, and in J. W. Mollett's *Millet, Rousseau, Diaz*, 1890, facing p. 58; it is reproduced in the *Burlington Magazine*, Vol. VI, 1904-5, p. 2, and in A. Tomson's *Jean-François Millet and the Barbizon School*, 1903, facing p. 200.

"The sketch . . . is the suggestion of a storm in a drowned country, with a wild sky dashed in with furious touches. Against it tossed trees wave their blurred boughs, which are

RUBENS

reflected in the flood beneath. To Constable, despite its wind and rain, nature smiled, for it was home. But nature never smiled on Rousseau, and he rigorously excluded all domestic sentiment from his work."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. VII, 1884, p. 42.

In this picture "Rousseau is seen at his best, as a bold interpreter of nature in her grandest mood, and as a fine colourist."—Extract from an article by Sir Charles Holmes in the *Burlington Magazine*, Vol. VI, 1904-5, p. 26.

56. A LANDSCAPE.

Woodland scene : in the foreground a brook, in which a cow is drinking, is crossed by a stone bridge on which is a white horse followed by a woman wearing a red apron; trees in the background.

Signed *TH. R* in the right-hand lower corner.

Canvas. 9 by 13.

RUBENS, SIR PETER PAUL (1577-1640), *After*.

Born at Siegen in 1577; was the son of a lawyer, formerly of Antwerp, who removed from Siegen to Cologne in 1578. After his father's death in 1587, young Rubens was taken by his mother back to Antwerp, where, after leaving school, he studied under Adam van Noort and Otto van Veen. Proceeding to Italy in 1600, he entered the service of Vincenzo Gonzaga, Duke of Mantua, on whose behalf he visited Spain in 1603. Rubens returned to Antwerp in 1608. He received from Marie de Médicis a commission to execute a series of paintings for the Luxembourg, and accordingly visited Paris in 1622, 1623 and 1625. While employed on important diplomatic missions, he spent several months in Spain (where he met Velasquez) in 1628-9 and in England in 1629-30; he was knighted by Charles I. Rubens painted portraits, sacred and mythological subjects, and landscapes. He died on the 30th May 1640.

94. THE MARRIAGE OF CUPID AND PSYCHE. The subject is taken from Apuleius, *Metamorphoses*, Book VI. Sketch for the centre-piece of a ceiling. *After* Rubens.

In the centre sits Jupiter with his right foot upon a sphere; to his left is Juno, above whom an eagle is flying, and to his right stands Venus; at her feet is her son Cupid, who is about to receive Psyche. On the spectator's right is Psyche being carried upwards by Mercury. On the left are the three Graces, holding a small wreath of roses, and at the bottom of the picture, in the centre, are two small cupids, one of whom carries the torch of Hymen.

Panel. 22 $\frac{3}{8}$ by 21. The painting itself is circular.

This painting is a copy of the picture by Rubens in the Liechtenstein Gallery at Vienna. The latter work, which is thought to have been executed about 1625, is of approximately the same size, but is rectangular; it has been variously named, but the subject was finally identified by Dr. W. von Bode (*see* his book on *Die fürstlich liechtenstein'sche Galerie in Wien*, 1896, p. 17).

SOUTMAN—SWAN

SOUTMAN, PIETER CLAESZ.

Born at Haarlem towards the end of the 16th century. Worked for a time at Antwerp; was probably a pupil of Rubens, many of whose pictures he engraved. Returned about 1628 to Haarlem, where he entered the Painters' Guild. Was court painter to the King of Poland. Painted portraits and historical subjects, but is best known as an engraver. Died at Haarlem on the 16th August 1657.

79. COLONEL CORNELIS BACKER.

Three-quarter length figure of a middle-aged man, seated towards the spectator's left. He wears a black velvet dress, black hat and stockings, a brown sash, and a sword; he has grey hair, moustache and small beard. In his gloved right hand he holds a walking stick. At the back is a green curtain.

Canvas on panel. $18\frac{3}{4}$ by $15\frac{3}{4}$.

Lent by Mr. Ionides to the New Gallery Winter Exhibition, 1897-8.

SWAN, JOHN MACALLAN, R.A., R.W.S. (1847-1910).

Born at Old Brentford on the 9th December 1847, the son of a civil engineer; both his parents were Scotch. He studied in the art schools of Worcester and Lambeth and in those of the Royal Academy; subsequently he worked under Gérôme and Frémiet at Paris. He exhibited from 1878 at the Royal Academy and elsewhere. He was elected A.R.A. in 1894 and R.A. in 1905; in 1899 he became a member of the Royal Society of Painters in Water Colours. He was awarded several medals at foreign exhibitions. Swan is best known for his drawings, paintings and sculpture of animals, but he also painted figure subjects and portraits. He died in London on the 14th February 1910.

110. A TIGER.

A tiger reclining with its forepaws towards the spectator's right. Its head, which rests on its left hind leg, is turned towards the spectator. Blue and white background.

Signed *JOHN. M. SWAN.* in the lower right-hand corner.

Pastel. $5\frac{3}{4}$ by $11\frac{3}{4}$.

111. A POLAR BEAR.

The bear, seen in profile, is crouching and facing towards the spectator's left.

Signed *JOHN. M. SWAN.* in the lower left-hand corner.

Pastel. 7 by $11\frac{1}{4}$.

TENIERS—TER BORCH

TENIERS, DAVID, THE YOUNGER (1610–1690).

Baptised at Antwerp in 1610. Was a son and pupil of David Teniers the elder, and was influenced by Adriaen Brouwer. Became a member of the Guild of St. Luke at Antwerp in 1632 or 1633 and its dean in 1644 or 1645. About 1651, having been appointed court painter to the Archduke Leopold William of Austria, he settled at Brussels. Teniers was the chief promoter of the Antwerp Academy, which was founded in 1664. He is best known for his interiors of inns, etc., with figures; he also executed portraits, landscapes with figures and some etchings. He was a son-in-law of "Velvet" Breughel. He died at Brussels on the 25th April 1690.

91. A FLEMISH INTERIOR.

In the foreground, on the right, an old man and woman are seated by a tub, on which are some cakes, and a flagon. The old woman, who wears a large straw hat, has just filled a glass which the old man is raising. On the left is a broom leaning against a stool. In the background, on the left, is a fireplace before which are two seated figures, playing cards, and a standing figure, smoking.

Panel. $14\frac{3}{4}$ by $21\frac{7}{8}$.

This painting was purchased by Mr. Ionides at Christie's on the 23rd January 1869 (lot 1743), at the sale of Mr. Peter Norton's Collection. Its attribution to Teniers is open to question.

TER BORCH, or TERBURG, GERARD (1617–1681), *After*.

Son and pupil of Gerard Ter Borch the elder; born at Zwolle in 1617; studied under Pieter Molijn at Haarlem. Was in England in 1635; also worked at Münster for some years and is supposed to have visited Spain. Painted portraits, groups and genre subjects. Died at Deventer on the 8th December 1681.

84. CAVALIERS. A 19th century copy.

An interior with nine figures, some seated at a table. In the lower corner on the spectator's left lies a dog.

Inscribed *GT* (monogram) *Borch* | 1638 near the right-hand lower corner.

On panel. $13\frac{1}{8}$ by $17\frac{1}{8}$.

This picture was in 1875 in the collection of the Hon. Colonel William (?) Maxwell, and was bought by Mr. Ionides at Christie's on the 24th February 1883 (lot 281).

The picture has been thought by many to be genuine (*see e.g., The Magazine of Art*, Vol. VII, 1884, p. 214, article by Cosmo Monkhouse; and *Great Masters of Dutch and Flemish Painting*, by Dr. von Bode, translation, 1909, p. 81). If examined carefully, however, it will be seen that it has not cracked like Dutch 17th-century pictures. A picture-restorer, through whose hands it passed in 1875, recorded it at the time as "a pure copy." The original has not been discovered, and it is possible that it may not have been by Terborch.

TIEPOLO—TINTORETTO

TIEPOLO, GIOVANNI BATTISTA (1696-1770), *School of*.

Tiepolo, born at Venice in March 1696, the sixth child of a ship's captain, studied under Gregorio Lazzarini, and was influenced by G. B. Piazzetta. Married a sister of Francesco Guardi in 1719. Painted frescoes, ceilings, altar-pieces and portraits at Venice and elsewhere in Italy; also worked at Würzburg, 1751-3, and at Madrid from 1762. Died at Madrid on the 27th March 1770.

95. A MARTYR WITH A CROSS SURROUNDED BY ANGELS BEING RECEIVED BY THE HOLY FATHER. *School of Tiepolo.*

Design for a ceiling. In the centre the aged martyr is being carried upwards by angels; above him is the Holy Father; to the left is the cross, also supported by angels.

Canvas, circular. Diameter 28.

Lent by Mr. Ionides, as *Apotheosis of a Pope (Leo the Great)*, to the Exhibition of Venetian Art, held at the New Gallery in 1894-5.

"Tiepolo's *Apotheosis of a Pope* is an excellent specimen of a powerful master, whom the temper of his time compelled to be artificial as well as ornate."—*The Athenæum*, 30th March 1895, p. 414.

TINTORETTO (1518-1594).

Jacopo Robusti, called Tintoretto, one of the leading artists of the Venetian school. Born at Venice in 1518; was the son of a dyer; studied for a short time under Titian. Painted religious and mythical subjects, and portraits; worked in oils and fresco. Died at Venice in May 1594.

103. HEAD OF A MAN.

Life-size portrait of a man with dark hair, moustache and short beard, looking towards the spectator's right. *Plate 33.*

Panel. 18 by 14½.

Probably bought by Mr. Ionides at Christie's on the 20th January 1883 (lot 52).

Lent to the Exhibition of Venetian Art held at the New Gallery in 1894-5, and to the Old Masters Exhibition at the Royal Academy in 1896.

F. P. B. Osmaston, in his *Art and Genius of Tintoret*, 1915, does not mention this picture in his list of "authentic works by Tintoret in public and private collections."

In the opinion of Baron Detlev von Hadeln, the picture is an early work by Tintoretto, and depicts the artist himself (*see the Burlington Magazine*, February 1923, p. 93; reproduction on p. 92). He thinks it possible that it may be a lost portrait of the youthful Tintoretto which belonged to the sculptor Alessandro Vittoria.

"Mr. C. Ionides's *Portrait of a Man*" (by Tintoretto) "is a capital example of the master's powers in that line."—*The Athenæum*, 22nd February 1896, p. 255.

VERONESE—WALSCAPELLE

VERONESE, PAUL (1528–1588), *Attributed to*.

Paolo Caliari, called Il Veronese. Born at Verona, probably in 1528; was the son of a sculptor. Studied under his uncle, Antonio Badile, at Verona; worked for many years at Venice, and in Rome in 1560–1. Painted religious and mythological subjects, portraits, etc. Died at Venice on the 19th April 1588.

96. CHRIST AND THE CENTURION.—*St. Matthew*, viii, 5. Formerly called "A Doge kneeling before Christ." *Attributed to Veronese*.

Group of eight figures in the foreground; on the spectator's left is a soldier holding a horse, and at his feet are two dogs; in the centre is the kneeling centurion wearing armour; on either side of him is a soldier holding a spear, and to the right stands the Saviour accompanied by three disciples. A building is seen in the background.

Canvas. 14 $\frac{1}{4}$ by 26 $\frac{5}{8}$.

Lent by Mr. Ionides to the Exhibition of Venetian Art at the New Gallery, 1894–5, under the title of *A Doge kneeling before Christ*.

This picture is possibly a sketch for, but more probably a reduced copy from, the much larger, but otherwise very similar, painting in the Alte Pinakothek at Munich (No. 1139), entitled *Christ and the Centurion at Capernaum*, and thought by Dr. Heinz Braune to be by Carletto Veronese. Some of the figures, notably that of the Centurion, resemble figures in No. 228 in the Gemälde-Galerie at Dresden, called *The Centurion of Capernaum*, and a note at the back of the picture in the Ionides Collection describes a painting of *Christ and the Centurion* by Paolo Veronese, lent to the Old Masters Exhibition at the Royal Academy in 1883 by Sir H. St. John Mildmay, Bart., as "same subject and models, slightly varied"; this painting was, however, much larger, and contained fourteen figures.

Several pictures of this subject, catalogued as by P. Veronese, have appeared at auction sales, among them were *The Centurion kneeling to our Saviour*. A spirited sketch, a design for a larger piece, sold to Woodburn at the Richard Wyatt sale on the 23rd March 1813, and *Christ and the Centurion*—a sketch, sold to Colnaghi at the Richard Clemson Barnett sale on the 22nd January 1881.

WALSCAPELLE, JACOB VAN (*fl.* 1667–1717).

Worked at Amsterdam about 1667–1717. Painted fruit and flowers.

87. FLOWER-PIECE.

Poppies, roses, an ear of corn, etc., in a glass vase, standing on a brown marble table which projects from the spectator's right. On the flowers are a cockchafer, a ladybird, a fly and butterflies, and a snail is crawling on the table.

Plate 34.

Signed J. *Walscapelle* f. 1667. in the left-hand lower corner.

Canvas. 26 $\frac{1}{4}$ by 20 $\frac{3}{4}$.

WATTS

WATTS, GEORGE FREDERICK, O.M., R.A. (1817-1904.)

Born in London on the 23rd February 1817, of Welsh descent. On account of ill-health he received no regular schooling in his childhood, but he possessed a very retentive memory. He entered the Royal Academy Schools in 1835 and studied from the antique at the British Museum. From 1837 he exhibited at the Royal Academy. At the Westminster Hall competition of 1843 he won a prize of £300 with his "Caractacus." Thus enabled to go abroad he proceeded to Florence, where he remained about four years. In 1847, the year of Watts' return to England, he received a prize of £500 in the Westminster Hall competition for his "Alfred inciting the Saxons to prevent the Landing of the Danes." In 1856 he visited Constantinople. He was elected A.R.A. in 1867 and R.A. in the same year; in 1896 he became an Honorary Retired Academician. He rose to the front rank as a portrait painter, and during his long career painted the portraits of many of his most eminent contemporaries, such as Carlyle, John Stuart Mill, Gladstone, and Millais. Apart from his portraits, the motive of his chief works is didactic and humanitarian. "Faith," "Hope," "Charity," "Love and Life," and "Love and Death" are among his symbolic pictures. He also painted mythological subjects and landscapes. He executed a few pieces of sculpture, including "Physical Energy," a heroic figure of a man on horseback, bronze casts of which are above Cecil Rhodes's estate of Groot Schuur at the Cape and in Kensington Gardens. Watts presented many of his works to the Tate Gallery and other institutions. He continued working till the last, and died on the 1st July 1904. He was buried at Compton.

1. THE WINDOW SEAT.

Three-quarter length seated figure of a girl in profile, facing towards the spectator's right. She is sewing and wears a brown dress; at her back is a red cushion. In the background a garden is seen through an open French window.

Signed *GFW* 1861 in the lower right-hand corner.

Panel. 14 $\frac{3}{8}$ by 11 $\frac{5}{8}$.

Purchased from the artist by the late Charles Hilditch Rickards, Esq., of Manchester; lent by him to the Grosvenor Gallery in 1881; acquired by Mr. Ionides at Christie's on the 2nd April 1887.

A picture post-card reproduction is on sale at the catalogue stall near the main entrance of the Museum.

2. DAPHNE'S BATH.

Three-quarter length semi-nude female figure, seated towards the spectator's left, but turning her head to the right. Her right arm rests on her thighs, which are covered with white drapery, and her left hand is behind her back. Trees are seen in the background.

Millboard. 12 $\frac{1}{2}$ by 9 $\frac{3}{4}$.

A painting by Watts with this title was purchased from the artist by the late Charles Hilditch Rickards, Esq., of Manchester, lent by him to the Grosvenor Gallery in 1881, and sold at Christie's on the 2nd April 1887 to Mr. Robinson for £157 10s.

WATTS

1139. PORTRAIT OF MARY, WIFE OF CONSTANTINE IONIDES.

Half-length, full face portrait of an elderly lady with brown hair and eyes, seated with hands joined on her lap facing the spectator. She has a wart on the forehead. She wears a red and green turban, a green bodice edged with brown fur (the fur collar is partly covered by a lace one), and a striped red and brown skirt. Behind her on the spectator's left is the back of a crimson armchair; above is a dark red curtain.

On canvas. $36\frac{1}{8}$ by $27\frac{15}{16}$.

At the back, on the stretcher, is a small MS. label: *M^{rs}. Constantine Ionides. | From life by me G. F. Watts.*

Lent by Mr. Ionides to the Exhibition of works by G. F. Watts held at the New Gallery, Winter Exhibition, 1896-7. This is one of the early portraits painted by Watts for the Ionides family. It was executed in 1842.

1140. PORTRAIT OF CONSTANTINE IONIDES.

Half-length, nearly full face portrait of an old gentleman with brown eyes and white hair. He turns very slightly to the left and looks towards the spectator. He has small white whiskers, grey eyebrows and a white moustache. He wears a black stock, a green waistcoat, a brown coat and a black cloak with brown fur collar. The background is painted chiefly with various tones of brown.

On canvas, relined. 30 by $24\frac{13}{16}$.

On the back of the stretcher is a small MS. label: *Constantine Ionides. | a copy made by me for A. C. Ionides | G. F. Watts | First work done for the Ionides family—*

The original painting was by Samuel Lane (b. 1780, d. 1859). The copy was preferred to the original and led to subsequent commissions from the Ionides family.

1141. PORTRAIT OF CONSTANTINE ALEXANDER IONIDES, 1880, who bequeathed the collection to the Museum.

Three-quarter face, half-length portrait of a brown-eyed man with grey hair, moustache, whiskers and short beard. He turns to the left and looks towards the spectator. He wears a black coat, between the lapels of which is seen part of a red tie or waistcoat. The background is red.

Frontispiece.

On canvas. $23\frac{15}{16}$ by $19\frac{7}{8}$.

Lent by Mr. Ionides to the exhibition of works by G. F. Watts held at the New Gallery, Winter Exhibition, 1896-7.

WATTS

1142. PORTRAIT OF AGATHONIKE, WIFE OF CONSTANTINE ALEXANDER IONIDES.

Half-length, three-quarter face portrait of a brown-eyed, brown-haired lady turning and looking towards the spectator's left, in which direction her head is also slightly inclined. She wears a dark grey dress with a white frill. The background is brown.

Signed *G F Watts* 1880 at the bottom on the left.

On canvas. $23\frac{7}{8}$ by $19\frac{7}{8}$.

1143. PORTRAIT OF EUTERPE IONIDES, AFTERWARDS MRS. W. F. CRAIES, 1881.

Short half-length, full face portrait of a young lady with brown hair and eyes. She wears a blue dress with green tulle at the neck. The background is green with a brown stripe down either edge.

Signed *G. F. Watts*. 1881. in the lower left-hand corner.

On canvas. 24 by $19\frac{15}{16}$.

The frame was designed by G. F. Watts.

1144. PORTRAIT OF "LALLIE" IONIDES (MISS HELEN EUPHROSYNÉ IONIDES, M.B.E.).

Half-length, nearly full face portrait of a little brown-eyed, brown-haired girl standing and looking towards the spectator with her head inclined slightly to the spectator's left. Her dark green hat is red at the top, and a red ribbon appears on either side of the head; the dress is dark green.

Signed *G F. Watts* | 1881 in the lower left-hand corner.

Canvas. $23\frac{15}{16}$ by $19\frac{13}{16}$.

The frame was designed by G. F. Watts.

1145. PORTRAIT OF ZOE IONIDES, AFTERWARDS MRS. STEPHEN MANUEL.

Half-length, nearly full face figure of a little girl with her hands hanging by her sides. She has brown eyes and light brown hair, and wears a red hat, a reddish dress, and a fur round her neck.

Signed *G F. Watts*. | 1881. in the lower left-hand corner.

Canvas. $24\frac{3}{4}$ by 19.

The frame was designed by G. F. Watts.

WATTS

1146. PORTRAIT OF "NELLIE" (AGATHONIKE HELEN), AFTERWARDS MRS. GEORGE DEMETRIADI, DAUGHTER OF A. C. IONIDES, 1893.

Short three-quarter length, full face portrait of a little girl with brown eyes and light brown hair, standing with her hands hanging crossed in front of her and looking slightly to the spectator's left. She wears a white dress with very short sleeves, and a thin necklace.

Signed *G. F. Watts* | 1893. in the lower right-hand corner.

On canvas. $30\frac{9}{16}$ by $18\frac{1}{2}$.

The frame was designed by G. F. Watts.

1147. GROUP OF ALEXANDER C. IONIDES'S FAMILY.

Group of six persons, all with brown hair and brown eyes. From the left they are arranged as follows : (1) Three-quarter length seated figure of a gentleman (Alexander Ionides, son of Nicolas Ionides) with whiskers, looking almost in profile to the right ; he wears a brown coat, brown trousers and a pink and blue waistcoat ; (2) a little girl (Aglaiä Ionides, afterwards Mrs. Coronio) hanging with her arms round her mother's neck ; (3) the mother (Mrs. Alexander Ionides, *née* Euterpe Sguta), dressed in brown, looking towards the spectator and holding on her lap (4) a chubby baby (Alexander Ionides) seen almost full face. On the right in the foreground, seated in profile to the left, is (5) a little boy (Luke Ionides) in Greek costume ; (6) another boy (Constantine Alexander Ionides, the testator) in Greek costume stands behind him leaning on a rod and looking towards the spectator. In the background on the left is a red curtain ; on the right is a landscape.

On canvas. $9\frac{5}{8}$ by $13\frac{7}{8}$.

At the back of the frame is a small MS. label : *Sketch painted at Tulse Hill | of Alexander Constantine Ionides | his wife & children by me* | *G. F. Watts*

Reproduced on p. 7 of *G. F. Watts*, 1904, by O. von Schleinitz.

A large version of the picture belongs to Mr. Alec C. Ionides.

1148. PORTRAIT OF NICOLAS IONIDES.

Three-quarter face, half-length portrait of an old gentleman apparently seated towards the right and looking in the direction of the spectator. He has white hair and a white moustache ; his eyes are brown. He wears a black cap, a black coat and a black bow. The background is dark.

On canvas. $29\frac{3}{4}$ by $24\frac{11}{16}$.

UNKNOWN ARTISTS

UNKNOWN ARTISTS.

77. AN OLD SUFFOLK (?) MILL. Moonlight.

View of a heath. In the foreground, by a path, lies a millstone. In the middle distance stands an old wooden windmill. The moon appears through heavy clouds.

On millboard. 13 by 18½.

This painting was formerly ascribed to Constable. At the back, on the mill-board, is written in ink: *Sketch of an old mill in Suffolk. Moonlight | John Constable, R.A., | from the collection of Miss Constable.* The picture is, however, too theatrical to be a work of Constable.

98. MARTYRDOM OF ST. CATHERINE. Umbrian (?) School; late 15th or early 16th century.

According to the legend, St. Catherine was persecuted at Alexandria by Maximinus II, who commanded her to enter into a disputation with heathen philosophers and subsequently caused her to be beheaded.

On the spectator's left is the Emperor Maximinus, seated on a throne outside a building, and on either side of him is one of the heathen philosophers with an open book; the emperor is pointing towards St. Catherine, who kneels on the ground before him; behind her, in the centre of the picture, is a nude executioner about to strike her, and on the right is a group of soldiers, some on horseback, armed with spears. Many of the figures are partly clad in red. Cliffs are seen on the extreme right, and sea and mountains in the background. Plate 35.

Panel. 10 by 20.

The composition shows considerable affinities with that of Raphael's *Adoration of the Magi* (1503) at the Vatican (reproduced in A. Rosenberg's *Raffael*, 1906, p. 11, etc.), some also with Perugino's *Adoration of the Magi* in the Pinacoteca at Perugia (reproduced in E. Hutton's *Perugino*, 1906, p. 175), and Bartolommeo di Giovanni's painting of *Jason taking leave of Pelias*, belonging to Lord Ashburnham (reproduced in P. Schubring's *Cassoni*, 1915, plate XCII). The more prominent figure of a man on horseback may be compared with one of the figures in a cassone panel at the Musée de Cluny representing a fight between Romans and Gauls outside Rome (reproduced on plate XXIII of P. Schubring's *Cassoni*, 1915), and with that of Æneas Sylvius in Pinturicchio's fresco in the Cathedral Library at Siena representing him setting out for the Council of Basle (reproduced in C. Ricci's *Pinturicchio*, 1902, p. 177); and as Dr. Victor Lowinsky has pointed out, it bears a strong resemblance to the figure of Æneas Sylvius in the drawing attributed by some to Raphael in the Uffizi at Florence (reproduced in Oskar Fischel's *Raphael's Zeichnungen*, 1913, No. 62). The drawing of a man on horseback, perhaps after Perugino, at Christ Church, Oxford (reproduced in the *Jahrbuch der königlich preussischen Kunstsammlungen*, Vol. 38, 1917, p. 64) may also be compared.

UNKNOWN ARTISTS

The forest of spears recalls the similar feature in paintings by Paolo Uccello (*e.g.* those at the National Gallery, the Uffizi and the Louvre, reproduced in the *Monthly Review*, Vol. V, 1901), in others by or attributed to Signorelli (T. Borenius, *Catalogue of the Paintings . . . in the Collection of Sir Frederick Cook, Bt.*, Vol. I, 1913, No. 53; A. Venturi, *Luca Signorelli*, 1921-2, plates 76 and 82), and in work by various artists for the decoration of cassoni (see Schubring, *op. cit.*).

"A brilliant but much repainted 'cassone' panel. . . . It is full of small figures whose energy reminds one rather of Andrea del Castagno than the painter (Piero della Francesca) to whom it has been ascribed."—Cosmo Monkhouse, in the *Magazine of Art*, Vol. VII, 1884, p. 211.

"Clearly a North Italian picture."—*Athenæum*, 23rd July 1904, p. 119.

102. HEAD OF A MAN. North Italian; second half of the 16th century.

Bust portrait of a gentleman wearing a black dress and a white ruff. He has a small moustache, and turns slightly to the spectator's right.

Canvas. 19½ by 15½.

This painting, formerly attributed to Giambattista Moroni (1520 ?-1578), an artist of the school of Brescia, was in the collection of the Duke of Hamilton, at the sale of which at Christie's it was bought on the 1st July 1882 by Messrs. Vokins for £178 10s.

It reappeared at Christie's on the 24th June 1893 at the sale of the collection of H. Bingham Mildmay, Esq., and was sold (lot 43) to Messrs. Buck and Reid for £26 5s.

It was lent by Mr. Ionides to the Exhibition of Venetian Art, held at the New Gallery in 1894-5.

106. SIBILLA PERSICA. A modern imitation of an old Netherlandish painting.

Half-length female figure turning towards the spectator's left, and holding with both hands an open book. She wears a red velvet dress with fur at the elbows and green velvet on the forearms. Her cap is white and decorated with a jewelled coronet. At the bottom is a scroll bearing the words : SIBILLA. PERSICA. GREMIV. VIRGINIS. ERIT. SALUS. GETIV. ET IN. VIS. . . .

Panel, rounded at the top. 23¼ by 16½.

Lent by Mr. Ionides to the New Gallery Winter Exhibition, 1897-8.

This painting is similar to one ascribed to Jan Mostaert (1475 ?-1555 ?), which was successively in the Beurnonville Collection (sale at Paris in 1881, lot 385), that of Frau Julia Hainauer, of Berlin, and the Robert Hoe Collection in which it was sold as a work of Ambrosius Benson at New York, on the 17th February 1911 (lot 110). According to the sale catalogue it measured 37¼ by 29½ in. and was a "variante of No. 264 in the Antwerp Museum, which is taken from the Sybilla which

UNKNOWN ARTISTS

appears in the lower left-hand corner in the *Deipara Virgo* by the same master in the same Museum. Another replica is in the Otto Feist Collection, Berlin (from the Mohrenheim Sale, Paris, 1898), and one figured at the Doistau Sale, Paris, 1909."

The late Mr. W. H. James Weale stated that he was personally acquainted with the painter of the picture in the Ionides Collection, but did not give his name. The painting is so good a copy or imitation that many persons have supposed it to be old—*vide, e.g., The Athenæum*, 15th January 1898, p. 93.

166. A DECORATIVE PAINTING. Venetian (?); late 16th century.

A full-length female figure recumbent on an incline sloping downwards from (the spectator's) right to left. Her head rests on her left hand, and her outstretched right hand supports a piece of carving.

Canvas. $33\frac{1}{4}$ by $39\frac{1}{2}$.

This picture is a companion to the following painting. It has been much restored.

167. A DECORATIVE PAINTING. Venetian (?); late 16th century.

A full-length female figure recumbent on an incline sloping downwards from (the spectator's) left to right. She leans upon her right arm, and in her left hand she holds an unrolled scroll.

Canvas. $33\frac{1}{4}$ by $39\frac{1}{2}$.

This picture is a companion to the preceding painting. It has been much restored.

INDEX OF ARTISTS

	PAGE		PAGE
Alma-Tadema, Sir Lawrence, O.M. -	1	Koninck, Philips de - - - -	31
Allori. <i>See</i> Bronzino - - - -	7	Legros, Alphonse - - - -	31
Bassano - - - - -	1	Le Nain, Antoine and Louis - -	35
Beccafumi, Domenico - - - -	2	Lhermitte, Léon Augustin - - -	38
Bellenger, Georges - - - -	2	Maris, Matthys, <i>By or after</i> - -	39
Bonington, Richard Parkes - - -	3	Markes, Albert Ernest - - -	39
Both, Jan - - - - -	4	Michel, Georges - - - -	40
Botticelli, <i>School of</i> - - - -	5	Millet, Jean François (1642-79),	
Braekeler, Henri de - - - -	6	<i>Attributed to</i> - - - -	40
Bronzino, Angiolo, <i>School of</i> - -	7	Millet, Jean François (1814-75) -	41
Brouwer, Adriaen - - - -	7	Natus, Johannes - - - -	44
Burne-Jones, Sir Edward Coley, Bart.	8	Orcagna, <i>School of</i> - - - -	45
Caliari, Paolo. <i>See</i> Veronese - -	61	Ostade, Adriaen van - - - -	46
Cariani, Giovanni de' Busi, <i>Attributed</i>		Pier Francesco - - - -	47
<i>to</i> - - - -	11	Ponte, Jacopo da. <i>See</i> Bassano -	1
Cione, Andrea di. <i>See</i> Orcagna -	45	Potter, Paul, <i>Possibly by</i> - - -	47
Clarke, Joseph Benwell - - -	11	Poussin, Nicolas - - - -	48
Corot, Jean Baptiste Camille - -	12	Regamey, Guillaume - - - -	49
Courant, Maurice F. A. - - -	13	Rembrandt van Rijn - - - -	51
Courbet, Jean Désiré Gustave - -	13	Robusti, Jacopo. <i>See</i> Tintoretto -	60
Crome, John, <i>Attributed to</i> - -	14	Rossetti, Gabriel Charles Dante -	53
Daumier, Honoré - - - -	15	Rousseau, Pierre Etienne Théodore -	56
Decker, Cornelis - - - -	18	Rubens, Peter Paul, <i>After</i> - - -	57
Degas, Hilaire Germain Edgard -	18	Soutman, Pieter Claesz - - - -	58
Delacroix, Ferdinand Victor Eugène-	20	Swan, John Macallan - - - -	58
Diaz de la Peña, Narcisse Virgile -	23	Teniers, David, the younger, <i>Attri-</i>	
Fantin-Latour, Ignace Henri Jean		<i>buted to</i> - - - -	59
Théodore - - - -	24	Terborch, Gerard, <i>After</i> - - -	59
Filipepi, Alessandro. <i>See</i> Botticelli	5	Tiepolo, Giovanni Battista, <i>School of</i> -	60
Francisque. <i>See</i> Millet, J. F. (1642-		Tintoretto - - - -	60
1679) - - - -	40	Unknown Artists :—	
Gainsborough, Thomas, R.A., <i>Attri-</i>		English - - - -	66
<i>buted to</i> - - - -	25	North Italian- - - -	67
Gow, Miss Mary L. - - - -	26	Umbrian (?) - - - -	66
Goyen, Jan van - - - -	26	Venetian (?) - - - -	68
Guardi, Francesco, <i>Attributed to</i> -	26	Miscellaneous - - - -	67
Hall, Mrs. Sydney Prior - - -	26	Veronese, Paul, <i>Attributed to</i> - -	61
Harpignies, Henri - - - -	27	Walscapelle, Jacob van - - -	61
Hervier, L. H. V. J. F. A. - - -	28	Watts, George Frederick, O.M., R.A.	62
Ingres, Jean Auguste Dominique -	28		
Jordaens, Jacob, <i>After</i> - - - -	30		

PLATES



R. P. BONINGTON. La Place du Molard, Geneva.



R. P. BONINGTON. River Scene.



School of BOTTICELLI. Portrait of Smeralda Bandinelli.



ADRIAEN BROUWER. Interior of a Room with Figures.



Sir EDWARD COLEY BURNE-JONES, Bart. The Mill.



Sir EDWARD COLEY BURNE-JONES, Bart. Dorigen of Bretaine.



J. B. C. COROT. Morning.



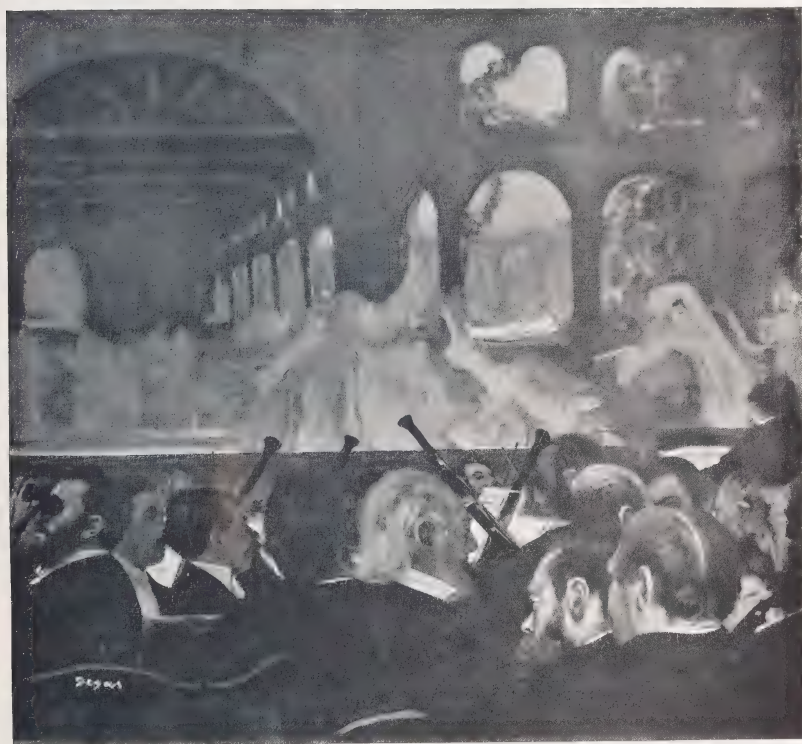
J. D. GUSTAVE COURBET. L'Immensité.



H. DAUMIER. The Print Collectors.



H. DAUMIER. The Mountebank.



H. G. E. DEGAS. The Ballet Scene from *Roberto il Diavolo*.



F. V. EUGÈNE DELACROIX. The Shipwreck of Don Juan.



N. V. DIAZ DE LA PEÑA. Landscape.



I. H. J. T. FANTIN-LATOURE, Flowers.



J. VAN GOYEN. Landscape.



Attributed to F. GUARDI.

A Fair in the Piazza of St. Mark, Venice.



H. J. HARPIGNIES. Landscape.



J. A. D. INGRES. *A Sleeping Odalisque*.



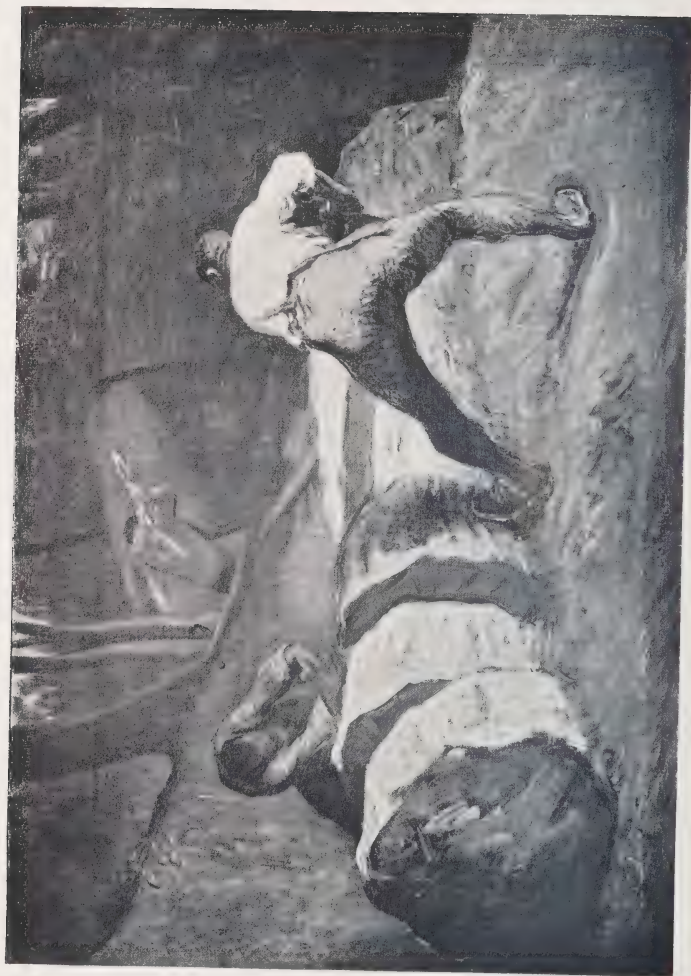
P. DE KONINCK. Dutch Landscape.



A. LEGROS. A May Service for Young Women.



LE NAIN. Landscape with Figures.



J. F. MILLET. The Wood Sawyers.



J. F. MILLET. The Shepherdess.



J. F. MULLET. Landscape.



School of ORCAGNA.
The Coronation of the Virgin.



A. VAN OSTADE. The Itinerant Musician.



PIER FRANCESCO. Virgin and Child.



N. POUSSIN. Artists Sketching among Ruins.



REMBRANDT. Abraham dismissing Hagar.



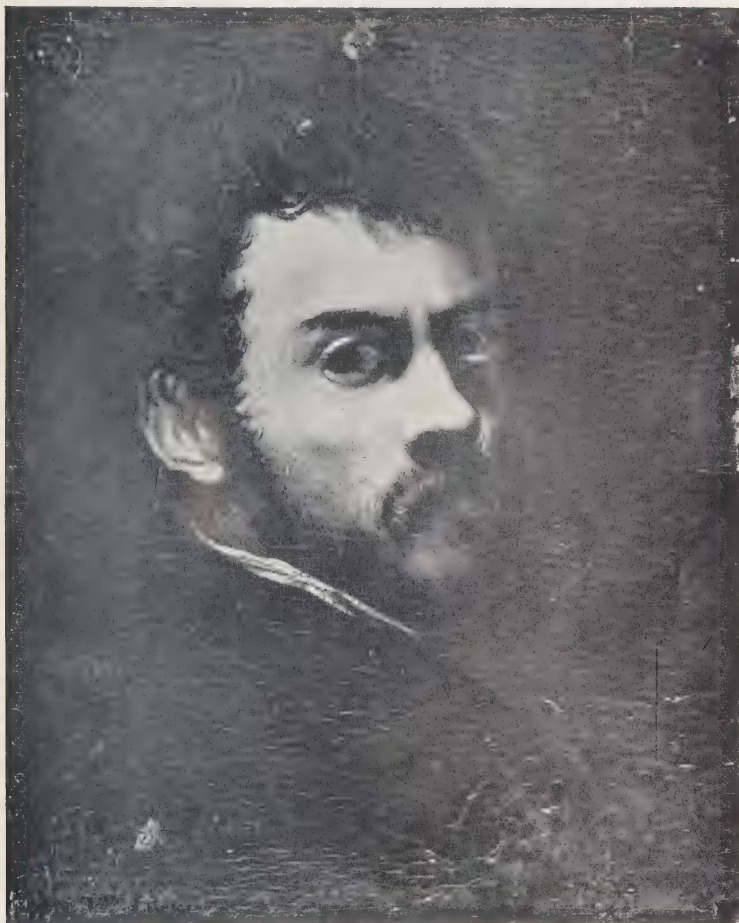
G. C. D. ROSSETTI. The Day Dream.



G. C. D. ROSSETTI. Study of the Head of a Woman.



P. E. THÉODORE ROUSSEAU, Landscape.



TINTORETTO. Head of a Man.



J. VAN WALSCAPELLE. Flower-Piece.



ITALIAN ; UMERIAN (?) SCHOOL. The Martyrdom of St. Catherine.

63661

GETTY CENTER LIBRARY

MAIN

N 1151 I7 V64

BKS

v.1 c. 1

Victoria and Albert

Catalogue of the Constantine Alexander I



3 3125 00272 7333

